

amateur
cine
world

JANUARY 11, 1962 • EVERY THURSDAY

1s. 3d.

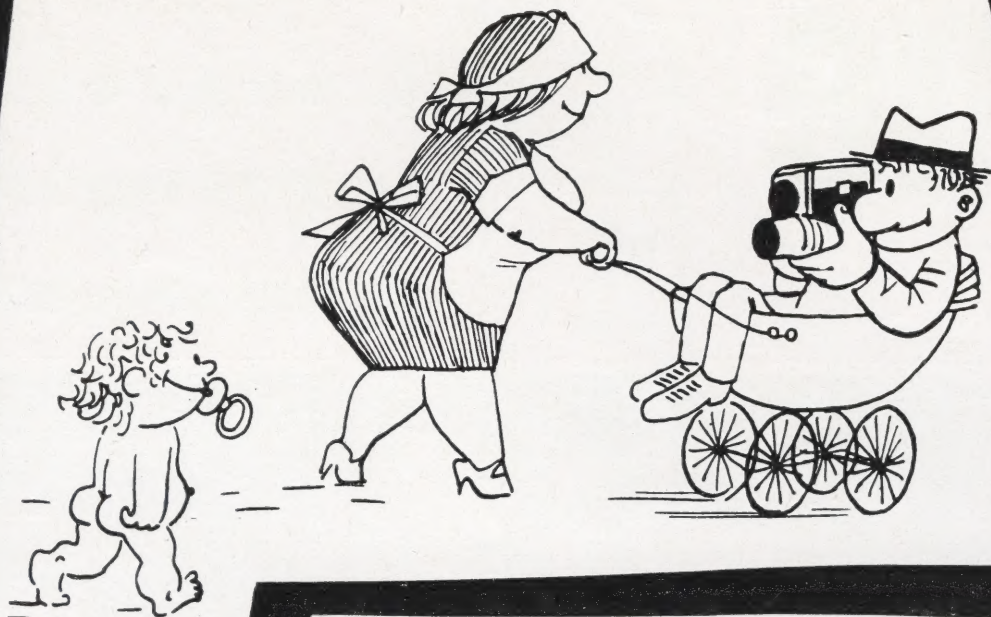


► *Ideas* **Cut Your Film to Music**

► *Equipment* **LATEST 9.5 PROJECTORS**

► *Technique* **We Shoot a Storyboard**

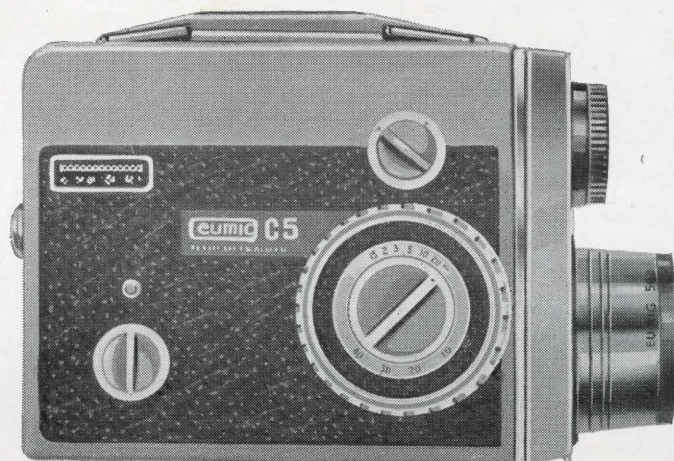




PRICE £119.1.1

**Pistol Grip
£3.19.7**

**Holdall
£5.11.11**



eumig C5

The star camera of the EUMIG range. Fast f/1.8 zoom lens infinitely variable between 10 and 40mm. gives perfect definition. Fully automatic exposure control mechanism with provision for individual compensation ensures correctly exposed films every time. Flicker-free reflex viewing. Electric motor drive. No winding required. At your dealer's now.

Exclusive distributors: JOHNSONS OF HENDON LIMITED.

Save on equipment

At 127 New Bond Street, W.1. (Both our branches also have a large and representative stock.)

8mm. CAMERAS

Nizo Exposomat. Rapider charger model—loads with reloadable chargers taking standard 8mm. double run spools, built-in meter, f/1.9 lens, filming speeds 16-24, with two chargers filter, case. List approx. £59	£37 10 0
Yashica 8T, with 2 lens turret head, fitted with 13mm. f/1.9 and 38mm. f/1.4 lenses, filming speeds 8-64. Case	£32 10 0
Paillard Bolex B8VS, similar to B8 model but with variable shutter to provide fades, with f/2.5 Yvar lens. Case	£42 10 0
Paillard Bolex D8L, three lens turret head, variable shutter behind lens, exposure meter, filming speeds 12-64, with f/1.8 focusing lens	£67 10 0
Paillard Bolex D8L, as above but with 3 lenses, focusing 12.5mm. f/1.5 Switar, and 5.5mm. f/1.8 focusing Switar. Case	£114 0 0
Paillard Bolex H8, 100ft. spool loading automatic film threading, filming speeds 8-64 turret for 3 lenses, backwind, reflex focuser, viewfinder adjustable for 6.5mm.-75mm. lenses with eye-level focuser and 13mm. f/1.9 Yvar lens	£85 0 0
Paillard Bolex H8, fitted with Pan Cinor 30L Zoom lens, 10-30mm. f/2.8 lens. Case	£138 0 0
Bell and Howell 624, f/2.3 lens (Telephoto and wide angle lenses available), exposure dial. Case	£11 17 6
Bell and Howell 134A (Sportster Type), filming speeds 8-32, f/2.8 lens	£11 15 0
Bell and Howell 605B, turret head for 2 lenses, filming speeds 8-32 with two T.T.H. lenses—1" f/1.9 and 1 1/2" f/1.9. Case	£49 10 0
Bell and Howell Viceroy 605T, turret head with three T.T.H. lenses—1" f/1.4, 6.5mm. f/1.75, 1 1/2" f/1.9, focus finder. Filming speeds 16-64. Case	£52 10 0
Bell and Howell 172, precision made, magazine loading with standard Kodak double eight mag. films, two lens turret fitted with 1" f/1.9 and 1 1/2" f/3.5 lenses, filming speeds 16-64, single frame release. Case. Last list price about £125	£47 10 0
Kodak Eight 55, f/2.7 lens, interchangeable lens mount. Case	£10 17 6
Kodak Eight 20, f/1.9 focusing lens, sprocket feed mechanism. Case	£8 10 0
Kodak Brownie Automatic f/2.3 lens automatic exposure control, case	£24 10 0
Kodak Magazine 8, f/1.9 focusing lens, magazine loading, filming speeds 16, 24, 32 and 64. Case	£24 10 0
Kodak Brownie, f/2.7, latest model with E.R. Case	£11 5 0
Eumig C3 (Grey), f/1.9 lens, built-in exposure meter, filming speeds 8, 16 and 32, single frame release. E.R. Case	£33 0 0
Eumig C3 (Black), similar specification to above but older model	£19 17 6
Revere 55, f/2.8 lens, built-in wipe effect, filming speeds 16 and 4	£12 10 0
Cima D8, f/2.5 coated lens in interchangeable mount, single frame release. Case	£12 17 6
Dekko 128, f/2.5 lens in interchangeable mount. Case	£12 10 0
Beaulieu MR8, reflex finder model with Angenieux Zoom lens, 9-36 mm. f/1.8, five filming speeds, variable shutter, backwind	£115 0 0
Eumig C3M, spool loading 3 lens turret with f/1.8 normal lens and telephoto and wide angle attachments, built-in semi-automatic exposure meter, 16, 24 and 32 f.p.s. Pistol grip and case	£55 0 0
Cine Kodak Eight Model 60, spool loading f/1.9 focusing lens, single filming speed. Case	£14 10 0
Kodak Zoom 8, Reflex f/1.6 Zoom lens, power driven zoom lens, single filming speed, fully automatic exposure meter, E.R. case	£85 0 0
Zeiss Movikon 8B, f/1.9 10mm. Tessar lens, semi-automatic exposure meter, six filming speeds, parallax corrected viewfinder. Case	£48 15 0
Zeiss Movikon 8, f/1.9 10mm. Movitar lens, single filming speed, E.R.C.	£24 10 0
Nizo Helimatic 8 Reflex, 3 lens slide turret, built-in semi-automatic meter, reflex viewing, plus standard optical viewfinder, backwind, sprocket drive, pistol grip and case	£120 0 0
Bell and Howell Sportster 605C, 3 lens turret with f/1.7 T.T.H. Taytal	£41 10 0

NEW 8mm. CINE CAMERAS, DISCONTINUED MODELS AT REDUCED PRICES

BAUER 88b, built-in exposure meter, f/1.9 coated lens, filming speeds 8-48 single picture release, cable release socket. List price £55 19 2d. Reduced to	£35 18 6
Nizo Expositmat 8T, built-in exposure meter, f/1.9 lens, filming speeds 16 and 24 cable release socket. List price £39 7 8d. Reduced to	£29 17 6
Konica Zoom 8, 12-32mm. f/2 lens, reflex viewfinder, coupled meter, electric drive. Last list £87 17 8, now	£68 10 0
Zeiss Movinette 8, 10mm. f/2.8 lens. Last list price £32 8 4d. Reduced to	£17 6 3

SPECIAL OFFER. NEW 8mm. CAMERAS. DEMONSTRATION MODELS

Beaulieu TR8, 3 lens turret Reflex viewing, five filming speeds, 12-64 f.p.s., variable shutter, backwind, frame counter, lenses fitted are

Every second-hand item sold by Wallace Heaton has been overhauled in our own Workshops and is **GUARANTEED** for one year—**YOU SAVE IN SAFETY** when you buy second-hand here.

Angenieux 6.5mm. f/1.8 w/a., 12.5mm. f/1.8 standard and 35mm. f/1.8 Telephoto. List price £150 9 1d. Special offer price	£122 10 0
Zeiss Movikon 8B, lens fitted, 10mm. f/1.9 Tessar, built-in semi-automatic exposure meter, meter has a sensitivity range of 10-320 ASA, viewfinder is fully parallax corrected. List Price £75 18 10d. Special offer price	£58 10 0
Case extra	£7 14 10
Bauer 88G, fully automatic exposure meter, four filming speeds, f/1.9 lens, meter range 10-320 ASA. List price £78 10 0d. Special offer price	£59 10 0
Cinakon, battery driven, semi-automatic exposure meter, single filming speed. With W/A and telephoto attachment lenses and case. List £32 19 0. Special offer	£26 10 0
Arco Eight Zoom, 11.5-33mm. reflex zoom, semi-automatic exposure meter, variable shutter, back wind, six filming speeds, 8-48 f.p.s. List price £88 18 11. Special offer	£69 17 6

16mm. CAMERAS

Kodak Special I, 100ft. spool loading into interchangeable magazine, reflex focusing, filming speeds 8-64, variable shutter, single frame release. Hand crank for forward or reverse with three lenses and case	£320 0 0
Bell and Howell 70 Dr. 100ft. spool loading lens turret and viewfinders linked for simultaneous rotation, filming speeds 8-64, critical focusing finder. Parallax compensation with 3 T.T.H. lenses, 1" f/1.9, 7" f/2.5, 2" f/2. Case	£145 0 0
Bell and Howell 200 TA, magazine loading, turret fitted with 3 T.T.H. lenses, 1" f/1.9, 7" f/2.5, 2" f/1.4 filming speeds 16-64 single shots. Leather case	£145 0 0
Bell and Howell 240EE, 'Electric Eye' model, fully automatic exposure control, 100ft. spool loading, automatic threading, filming speeds 8-48. Case	£160 0 0
Eumig C16R, 100ft. spool loading, built-in coupled exposure meter, filming speeds 16-64, parallax compensated viewfinder, lenses, 25mm. f/1.9 with wide angle and telephoto converters on turret	£130 0 0
Bell and Howell 603 Autoload, magazine loading T.T.H. 1" f/1.9 lens, filming speeds 16-64. Case	£38 15 0
Kodak magazine, 1" f/1.9 anastigmat lens, 3 filming speeds. Case	£19 17 6
Paillard Bolex H16, 100ft. spool loading, standard lens f/1.4 Switar, wide angle lens f/2.8 Yvar. Five filming speeds, backwind, frame counter	£119 0 0
Bell and Howell 70DR, 100ft. spool loading, 3 lens turret, seven filming speeds, critical focuser, lenses fitted, T.T.H. 25mm. f/1.9 standard, Angenieux 10mm. f/1.8 w/a lens and Angenieux 75mm. f/2.5 telephoto. Case	£220 0 0
Bell and Howell 603 Autoload, magazine loading, twin lens turret, five filming speeds, lens fitted, 25mm. f/1.9 T.T.H. Serial	£67 10 0
Bell and Howell Autoload (latest model) body only, five filming speeds, magazine loading	£52 10 0

SECONDHAND 8mm. PROJECTORS

Paillard Bolex M8R, 110v. 500w. lamp, 15mm. f/1.3 Hi-fi lens. Variable speed Stroboscope, 400ft. arms	£45 0 0
Revere 85, 110v. 500w. lamp, single picture, variable speed, 25mm. f/1.6 lens. Case. Transformer	£26 10 0

16mm SOUND PROJECTORS

Paillard Bolex S221 (1960 model). This is a demonstration model. Optical/magnetic sound, 8" speaker, built-in mixer, 2" lens supplied with transformer, headphones and microphone. List price £445. Special price	£395 0 0
---	----------

Buy on Easy Payments (Part Exchanges welcomed)—or by Mail Order for cash with one week's Approval—or Exchange within One Month any secondhand equipment bought for cash against other goods we stock.

**WALLACE
HEATON LTD**

**127 NEW BOND ST.,
LONDON, W.1 MAY 7511**

**166 VICTORIA ST., S.W.1
VIC 8850/1121**

**47 BERKELEY ST., W.1
GRO 2691/2102**

BY APPOINTMENT TO
HER MAJESTY
THE QUEEN

H.M.
THE DUKE OF EDINBURGH
H.M. QUEEN ELIZABETH
THE QUEEN MOTHER

SUPPLIERS OF
PHOTOGRAPHIC EQUIPMENT

AMATEUR CINE WORLD

FRONT PAGE NEWS

French 16mm. Cine-Sound

Debie's new Sinmor 16mm. magnetic sound single system ("COMMAG") camera has been designed so that it can be used without a tripod with the magazine resting on the shoulder to give extra support. The 17-68mm. f/2.2 Angenieux lens is fitted to the current production model but the new 12.5-125mm. Angenieux zoom lens will also be available for it very soon. 400ft. film magazines are supplied at present but 1,000ft. mags. will become available shortly.

A tiny plug-in transistorised amplifier is incorporated, with an external sound control box. The camera operates from batteries.

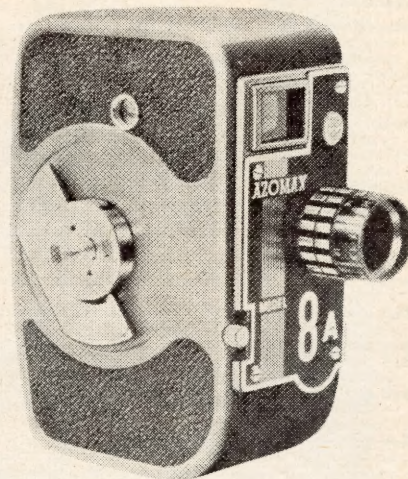
strong. Most important, a special long-life adhesive is used which, the makers claim, will not ooze. Gordon & Gotch Ltd. are awaiting results of the tests before putting the new tape on the market. An announcement will appear in *ACW* immediately it is available.

Communal Bath

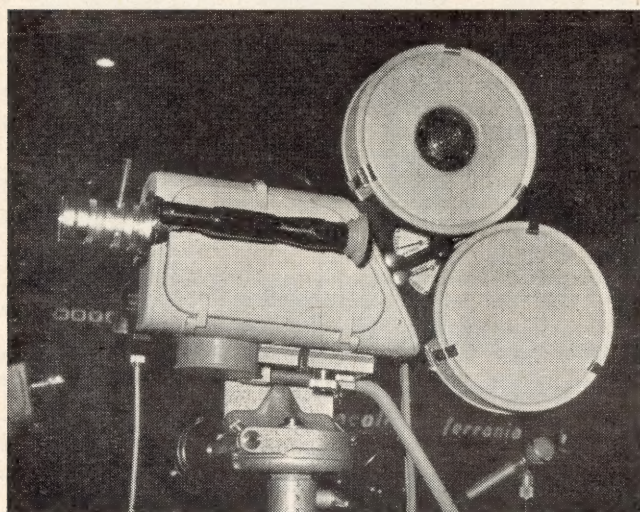
35mm., 16mm. and double 8mm. Kodachrome 11 film can be processed simultaneously or separately in the new Duplex Film Processor announced by the Arriflex Corp. of America.

Optional speeds are provided of

tures an Azomax 13mm. f/1.9 fixed focus lens. The spring motor runs six feet of film on one wind at 16 f.p.s. Single frames are also possible. The footage counter indicates the amount



of film remaining unexposed. Although no plans are known to import the Azomax into the U.K., it looks reasonably well made and might be an interesting addition to the range of low priced cameras.



Debie's
Sinmor 16mm.
magnetic sound
single system
camera.

New Polyester Splicing Tape

We are just testing a new polyester based self-adhesive tape for use with splicers—such as the Ferrania—designed for plain unperforated tape. Made by Gordon & Gotch (Sellotape) Ltd., the new tape is 0.0025in. thick (less than half the thickness of cine film) and the polyester base is extremely

90ft. per minute for 16mm. and 8mm., and 12ft. per min. for 35mm.; or 70 f.p.m. for 16mm. and 8mm. and 17½ f.p.m. for 35mm.

World's Cheapest

Claimed to be the world's cheapest 8mm. cine camera, at least in Japan, is the Azomax 8A. The camera fea-

Pay as you View

The "Cinebox", a new Italian development, is quite a switch on the usual jukebox. Instead of storing records, the machine stores 32 sound films, each with a running time of about 11 minutes. Any film can be selected and played back by inserting a coin.

Hard at It!

Five RCA Hollywood projectors worked 11 hours a day without breakdown, with continuous loop attachments at the International Automobile Exhibition at Frankfurt. They were projecting into Philips TV-Eye cameras and the picture distributed on closed circuit TV to receivers throughout the Exhibition.

Sem Virginie

Similar in appearance to the Sem Veronic but with manual exposure control, this new French 8mm. camera has a 10mm. f/1.8 Be thiot Cinor lens with a completely closing aperture, permitting fades without the need for a supplementary iris.

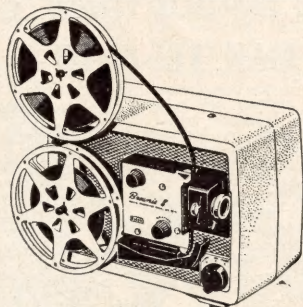
THE
CINE SPECIALISTS
IN THE
CITY OF LONDON

CITY SALE AND EXCHANGE LTD

63-66 CHEAPSIDE E.C.2

CITY 1124-5-6

A
WALLACE
HEATON
COMPANY



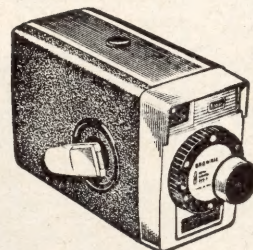
New 8mm. KODAK BROWNIE A15 Projector

This inexpensive projector is the ideal companion to the 8mm. Kodak Brownie camera. A very small and compact projector with the latest 125-volt, 150 watt Tru-flector lamp, gives screen illumination equal to some 750 w. projectors. Automatic self-threading, automatically connects the film to the 200 ft. take-up spool. Price ... £19 10 0

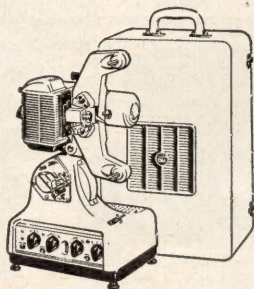
New KODAK BROWNIE '8'

A small inexpensive camera with the Box Brownie simplicity. 13mm. f/2.7 fixed focus lens. Pictorial exposure guide. Governor controlled spring motor. Size: 6½ x 4 x 3 inches. Weight: 1 lb. 5 oz.

Price £12 7 0. Case £1 3 11



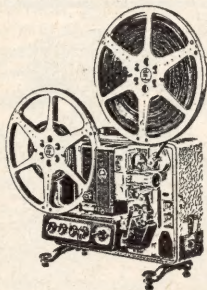
The CIRSESOUND 8mm. magnetic stripe sound projector



With this sound projector you can also put a sound-track on your 8mm. films perfectly synchronised, and with speeches and music mixed. As you run your film through, you add sound on a magnetic "sound stripe", which can be played back as often as you wish or erased and the "sound stripe" used again. The Cirsesound gives you sound of a high quality and has 2 input sockets and mixer controls for recording speech and music simultaneously. The projector has 2 motors, one of which drives the sound head, which gives results quite free from flutter. 2 speeds of 16 and 24 f.p.s. are available at the turn of a switch. The 8-volt 50-watt lamp gives a light as good as one of 750 watt; there are 400ft. spool arms with power rewind; a built-in amplifier with

tone control, and a magic eye tuning indicator. Price, complete with good quality microphone and loud speaker and all in two-tone carrying case, £169/10/0, or £34/10/0 deposit and 18 monthly payments of £8/7/0.

For the finest 16mm. sound projection BOLEX S-221



With the usual Paillard-Bolex Swiss-built quality; will reproduce optical and magnetic sound track, the latter from full, half, or edge magnetic stripe; there are separate controls for optical or magnetic, and bass and treble controls. Dialogue, commentary or background music can be added in any combination on magnetic stripe with the separate disc and microphone inputs; the magnetic sound head can be used without changing for stripe of any width. A neon lamp gives visual control for magnetic recording and there is an accurate frame counter for perfect synchronisation of sound and picture.

A 1,000 watt lamp with 2-bladed shutter gives an intense and even picture, and the shutter can be adjusted for 3 blades while stopped or running to eliminate flicker. The power to the lamp can be regulated by an ammeter control with a built-in meter. The reflector and 3-element aspheric condenser system

are easily cleaned, as are the film gate and aperture.

The lens is a 35mm. f/1.3; spools of up to 2,000ft. can be used. The 8in. speaker is built into the case. Power supply is 110/135 volts A.C., 50/60 cycles, or 90/300 volts with transformer. This projector gives sound and vision of the highest quality and is superbly constructed and finished. Price £445/0/0 or deposit £89/0/0 and 24 monthly payments of £17/10/1.

BUY SECONDHAND APPARATUS WITH CONFIDENCE.

ALL EQUIPMENT HAS BEEN CAREFULLY
SERVICED AND GUARANTEED.

USED CINE EQUIPMENT

B8 Bolex Twin Turret, fitted with 13mm. f/1.9 focusing lens	£38 10 0
B8 Bolex Twin lens turret, fitted with 5.5mm. f/2 w/a lens	£37 10 0
D8L Bolex with triple lens turret fitted with 13mm. f/1.9 focusing lens, variable speeds and shutter, incorporates meter behind the lens. As new	£75 0 0
B8L Bolex with meter behind the lens, variable shutter and speeds, fitted with 13mm. f/1.9 Yvar fixed focus lens	£59 10 0
8mm. American Bell & Howell 172A Twin lens turret, fitted with 13mm. f/1.9 and 36mm. f/1.9 telephoto, variable speeds and case.	£39 15 0
8mm. Cima 8DA with 13mm. f/1.9 focusing lens, var. speeds	£25 10 0
8mm. American Bell & Howell Director Zoomatic, fully automatic exposure control with 10-30 f/1.8 zoom focusing lens (as new)	£85 10 0
8mm. Bell & Howell Sundial, with f/1.9 lens and ever ready case (as new)	£18 18 0
16mm. American Bell & Howell 200EE, magic eye, f/1.9 lens, variable speeds, magazine loading	£130 0 0
16mm. American Bell & Howell 240EE, magic eye, f/1.9 lens, taking 100ft. spool loading film	£142 0 0
16mm. Bell & Howell 603 Autoload, fitted with 1" f/1.9 Taylor Hobson, 3" f/3.5 Dallmeyer telephoto with magazine focuser and case	£55 0 0

LENSES

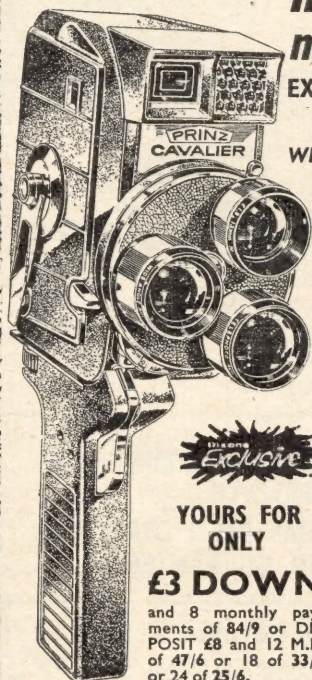
6.5mm. f/2.5 Dallmeyer coated lens 'D' mount	£10 10 0
12.5mm. f/2.5 Taylor Hobson 'D' mount NEW	£6 6 0
1 1/2" f/1.9 Dallmeyer telephoto 'D' mount	£9 15 0
1 1/2" f/1.9 Dallmeyer for L8 Bolex	£9 15 0
1 1/2" f/1.9 Taylor Hobson coated telephoto, Spigot mount	£18 18 0
12 1/2" f/2.5 Yvar fixed focus and 6.5mm. Som Berthiot wide angle lens attachment with viewfinder 'D' mount	£25 0 0
Kodak Telephoto lens attachment for Brownie II	£6 15 0
1" f/1.5 Cooke, in focusing 'C' mount	£10 10 0
4" f/4.5 Dallmeyer coated 'C' mount NEW	£15 15 0

PROJECTION LENSES

1 1/2" for Kodascope C or D	£1 10 0
2" for Kodascope C or D	£1 10 0
2" for Kodascope EE	£2 2 0
2" for Ditmar (as new)	£3 10 0
2 1/2" f/1.6 for B. & H.	£3 3 0
3 1/2" for B. & H. Filmosound	£6 10 0
3" for Kodascope L & K	£2 15 0
4" for Kodascope L & K	£2 15 0

HIRE PURCHASE DEPOSIT 20% BALANCE IN 12 MONTHS

Instant Credit *



Half the cost of comparable models!

EXCLUSIVE TO
DIXONS

WITH DIXONS
2-YEAR
GUARANTEE

PRINZ

CAVALIER
ONLY £34.10 (Worth Double)

SEE THESE TREMENDOUS SPECIFICATIONS

- * **ULTRASPEED** f/1.8 coated lenses, newly computed to give sparkling colour with top-flight definition.
- * **EXPOSURE METER** is fully coupled and sets all three lenses at once. Extreme sensitivity—simply line up two pointers.
- * **TURRET HEAD** gives instantaneous choice of view.
- * **WIDE ANGLE** "Raydex" f/1.8 lens, perfect for interior scenes and outdoor perspectives. **TELEPHOTO** "Gruenex" f/1.8 lens brings you powerful close-ups. **STANDARD** "Cinepar" f/1.8 is the perfect high-speed lens.
- * **BUILT-IN FILTERS.** Two turret-mounted filters are swung into position at a finger's touch. The Haze filter cuts out glare, gives richer colours. An "A-D" filter lets you use Type "A" film outdoors.
- * **FADE-INS.** The Prinz Cavalier lets you fade in or out on a scene merely by touching an aperture wheel.
- * **POWERFUL MOTOR** runs at controlled speed.

EXCLUSIVE

YOURS FOR ONLY

£3 DOWN

and 8 monthly payments of 84/9 or DEPOSIT £8 and 12 M.P. of 47/6 or 18 of 33/3 or 24 of 25/6.
SENT ON 10 DAYS' FREE TRIAL

ORDER BY POST NOW with complete confidence. Send only £3 deposit (no charge for post and packing). Remember, we guarantee to refund your money immediately if not delighted. See it, handle it, you'll agree the value is magnificent, or call at any DIXONS and you can take a PRINZ "Cavalier" home today.

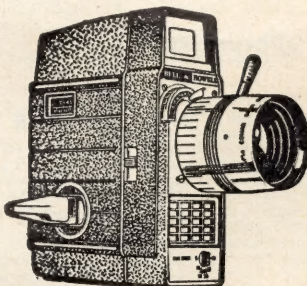
NO EXTRA CHARGE FOR PISTOL GRIP

2 YEARS' GUARANTEE
ON ALL NEW EQUIPMENT FROM DIXONS

AUTOSET III ZOOM

£76.0.4

(complete with pistol grip and case)



Now Bell & Howell present the ZOOM model of the famous AutoSet. This new ZOOM AutoSet is really tremendous value—the price includes pistol grip and English hide compartment case. All the precision features of the world-famous AutoSet. F/1.8 haze corrected Zoom lens 10 to 29mm., optical Zoom viewfinder coupled to zoom lens, 3-way starting button, controlled motor—no slow down, Film speed 5 to 40 ASA. Built-in filter. Also manual exposure control.

£8 DOWN and 8 monthly payments of £9/2/9 or DEPOSIT £16 and 12 monthly payments of £5/7/6 or 18 of £3/15/0 or 24 of £2/17/6.

Normally £65.19.6

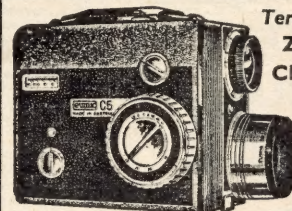
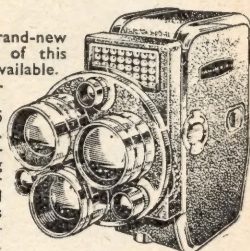
—SLASHED TO £49.10.0

**THE FAMOUS THREE-LENS
MAX TRI-AUTO 8**

A small number of brand-new demonstrators' models of this famous camera are now available. Save over £16 by ordering at once.

Three f/1.8 lenses (6.5 mm. wide angle, 13mm. normal, 26mm. telephoto), with matching coupled viewfinder eyepieces. Coupled exposure meter gives perfect colour movies—sets all 3 lenses. Built-in fade and dissolve feature. Seven filming speeds, 8-48 f.p.s. case included.

£5 DOWN and 8 monthly payments of £5/19/6 or £10 DEPOSIT and 12 monthly payments of £3/11/0 or 18 of only 49/6



**Terrific New 8mm.
ZOOM-LENS
CINE-CAMERA**

**EUMIG
C5
ZOOM**

£119.1.1

A tremendous new Zoom cine camera with fantastic f/1.8 Zoom precision lens (10mm. to 40mm.) giving electrifying zooming effect. Top definition all along the line. Through-the-lens reflex viewing. Fully automatic exposure control. Electric-driven motor for steady running. Complete with cable release, push-on eyepiece and lens dusting brush. A supreme Zoom cine camera. Pistol grip £3/19/7. Holdall £5/11/11.

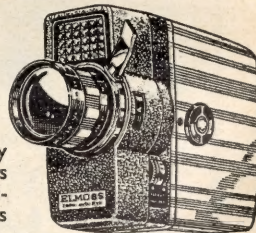
£12 DOWN and 8 monthly payments of £14/7/0 or £24 DEPOSIT and 12 monthly payments of £8/10/6 or 18 of £5/18/9 or 24 of £4/11/3.

**ELMO 8S
ZOOM
AUTO-EYE**

£90.19.6

Particularly easy through-the-lens parallax-free focusing (single lens reflex system). Speeds of 12, 16, 24, 48 f.p.s. and single frame exposure—all exposures automatically correct with built-in auto-eye (manual lens setting if desired). High tension spring winding gives run of at least 11 ft. Terrific f/1.8 Zoom lens. A really splendid movie camera.

£9 DOWN and 8 monthly payments of £11/0/5 or £19 DEPOSIT and 12 monthly payments of £6/9/0 or 18 of £4/10/0 or 24 of £3/9/0. Pistol grip £6/11/4.



INSTANT CREDIT

Nine out of ten Dixon Customers pay only a small deposit and take credit goods away INSTANTLY. **OPEN 9-6, INCLUDING SATURDAYS**

★ Asterisks show Dixons new branches

BIRMINGHAM

BRIGHTON

BRISTOL

LEEDS

LEICESTER

LIVERPOOL

★ **MANCHESTER**

★ **NOTTINGHAM**

READING

SOUTHEND

CLAPHAM JCT

CROYDON

EAST HAM

EDGWARE

★ **KILBURN**

SLOUGH

11-12 UNION ST.

TEL. CEN 8511

THE CLOCKTOWER

TEL. 25622

72 PARK ST.

TEL. 22511

89 BRIGGATE

TEL. 23211

32 GALLOWTREE

GATE, TEL. 58511

83 LORD ST.

TEL. CEN 5011

20 OLDHAM ST.

TEL. CEN 1411

7 KING ST.

TEL. 46811

70-71 BROAD ST.

TEL. 50911

32 HIGH ST.

TEL. 65611

93-95 ST. JOHN'S RD.

BAT 6611

12 LONDON ROAD

CRO 9511

3 STN. PDE., HIGH ST.

NORTH. GRA 9511

185 STATION RD.

EDG 7011

145 HIGH RD.

TEL. MAI 2211

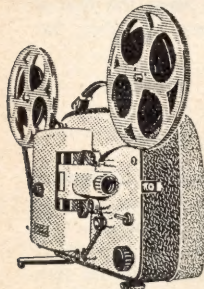
273 HIGH ST.

TEL. SL 23211

10 DAYS FREE TRIAL

from Dixons

Fine British 8mm. Zoom Projector **£33.0.0**



SPECTO GREYLINE ZOOM PROJECTOR

Complete with Lentar Vario focus lens 15 to 25 mm. Incorporating the 150-watt Truflector Lamp with special contrast switch control which can give a lamp life in excess of 100 hours. Variable motor speed control 14-24 f.p.s., spool arm capacity 400ft. Fast rewind complete with carrying case and spare spool. Facilities for attaching tape synchroniser unit.

£3 DOWN and 8 monthly payments of £4/0/9 or **DEPOSIT £7** and 12 monthly payments of £2/6/9 or 18 of only 32/6.

WORLD'S GREATEST CINE EQUIPMENT

—from **BOLEX**

Two New Masterpieces

BOLEX B8LA £87.10.6

With Yvar f/1.8 foc. mt. lens. Built to take the very latest ultra-fast film, yet very simple to handle. Always-accurate exposure, one lightmeter setting for standard, telephoto and wide angle lenses (lightmeter itself actually behind lens for absolute accuracy). Variable speeds for normal, slow and speeded-up motion, variable shutters for fade-ins, fade-outs, lap dissolves, double takes and other special effects. Gear-operated backwind for touch-of-a-finger lap dissolves, etc. Twin-lens turret, with adjustable calculator dial and built-in wide angle viewfinder. A masterpiece of precision engineering. Built like a fine Swiss watch. A fine 8mm. cine camera you must have.

£9 DOWN and 8 monthly payments of £10/11/3 or **£18 DEPOSIT** and 12 monthly payments of £6/4/9 or 18 of £4/7/0 or 24 of £3/6/9.

BOLEX D8LA, £95.9.8

With Yvar 13mm. f/1.8 foc. mt. lens. Another great precision camera, with all the marvellous features listed above, plus triple Turret for instant lens selection. "The best cine-camera in the world". Yours on easy terms from Dixons.

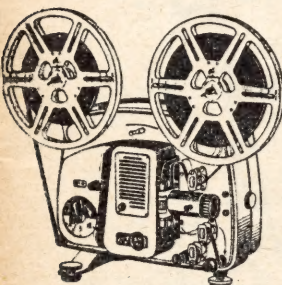
£10 DOWN and 8 monthly payments of £11/10/0, or **£20 DEPOSIT** and 12 monthly payments of £6/15/6 or 18 of £4/14/6 or 24 of £3/12/6.

New from Bolex—World's Most Advanced Projector

BOLEX 18/5 £59.10.0

Just a slight touch on a button, and the Bolex 18/5 drops instantaneously from normal to ultra-slow motion (from 18 frames per sec. to 5). Now you can analyse any action in detail, watch the baby's first steps, etc. At 5 f.p.s. an ordinary projector would cause an intolerable amount of flicker, but the exclusive shutter of the Bolex 18/5 automatically shoots out six extra blades (making nine) and CUTS OUT FLICKER. If you want to re-run any part, just touch the button again, and you have INSTANT REVERSE PROJECTION. New "cool" lamp adds to extra-safe running, and sound can easily be added with the Bolex Sonorizer. Asynchronous motor with absolutely steady running speeds. 400ft. spool capacity. Beautifully streamlined design. The world's most advanced projector.

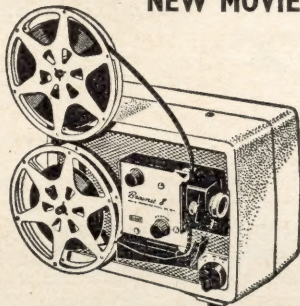
£6 DOWN and 8 monthly payments of £7/3/9 or **DEPOSIT £12** and 12 monthly payments of £4/5/3 or 18 of £2/19/6 or 24 of only 45/9.



NEW MOVIE PROJECTOR FOR ONLY **£19.10.0**

—and it has automatic threading too!

KODAK BROWNIE A15

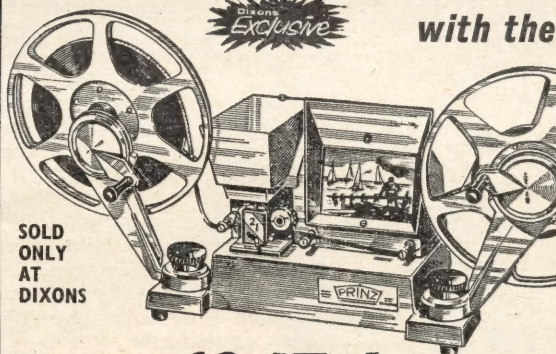


Here's a wow of an inexpensive movie projector. A magnificent opportunity for those who want value all the way. Just look at these astonishing features for ease and accuracy in film projection! Fully automatic film threading, 150w. Truflector lamp with efficient fan cooling, silent operation, steady sprocketless film drive and fine f/1.6 lens—all for only £19/10/-. What a snip! Send immediately to Dixons for 10 days free trial. 2 years' guarantee.

£2 DOWN and 8 monthly payments of 47/- or **£4 down** and 12 monthly payments of only 28/-.

EDIT YOUR HOME 8mm. MOVIES **INEXPENSIVELY**

with the astonishing new



SOLD
ONLY
AT
DIXONS

—ONLY **£9.17.6**

SENT ON 10 DAYS FREE
TRIAL FOR ONLY

10/- DOWN and 8 monthly payments of 25/3 or **£2 DEPOSIT** and 12 monthly payments of 14/3.



EDITOR

AND **SAVE £££'s**

Now by editing your movies you can remove over or under-exposed portions, blurred parts, or any scenes you do not want. You can rearrange the sequence of events to make a connected story, join pieces from different reels of film, join whole reels, etc. But hurry, at this price everybody will want a Prinz Editor and if you delay you may be disappointed. Large 3½ x 2½ screen, finely polished precision-ground optical system, cool 30-watt lamp, strong easily-aligned reel arms, die-cast aluminium body, lightweight but robust. Superbly easy threading and guidance with focusing lever for extra picture clarity. Amazing value at this low price. Send to Dixons now for 10 days' free trial.

AT ALL DIXON'S SHOPS NOW!

—THE NEW EUMIG

8mm. PRECISION PROJECTORS

The new Eumigs are now available—better than ever. We suggest you place your order immediately for the first limited shipment. Part exchanges gladly accepted.

NEW—Zoom lenses Eupro-zoom f/1.3 lens fills screen at all focal lengths from 15-25mm. (not on P8 Standard).

NEW—Auto threading Just drop the film in the top and— presto—it's safely and accurately threaded. (Not on P8 Standard.)

**DIXON'S
FABULOUS
TERMS**

TIPS ABOUT MOVIE MAKING



About movie projection too. A specially written Stanley Dixons book is sent free with all orders, to make sure you get the best from your equipment.

FREE FROM DIXONS

Model	Price	Deposit	8 monthly payments	Deposit	12 monthly payments	18 monthly payments	24 monthly payments
P8 Standard	£30 15 0	£3	£3 14 6	£7	£2 2 9	£1 9 9	£1 3 0
P8 Automatic	£39 10 0	£4	£4 15 6	£8	£2 16 6	£1 19 6	£1 10 3
P8 Phonomatic	£46 15 0	£5	£5 12 3	£10	£3 6 0	£2 6 0	£1 15 3

Order NOW—Cash or terms

Send on 10-day Free Trial.

If I am not satisfied in any way I may return the equipment for full refund. Include at no extra deposit ☐ Case. ☐ Accessories as follows:

I enclose £..... as deposit, balance in..... months.

Name..... Acc. No. (if any).....

Address..... A/4/1

Dixons

DIXON HOUSE, 128-136 HIGH ST.
EDGWARE, MDDX. EDG. 7011

Your COMMENT



Centre Perforated 16mm.

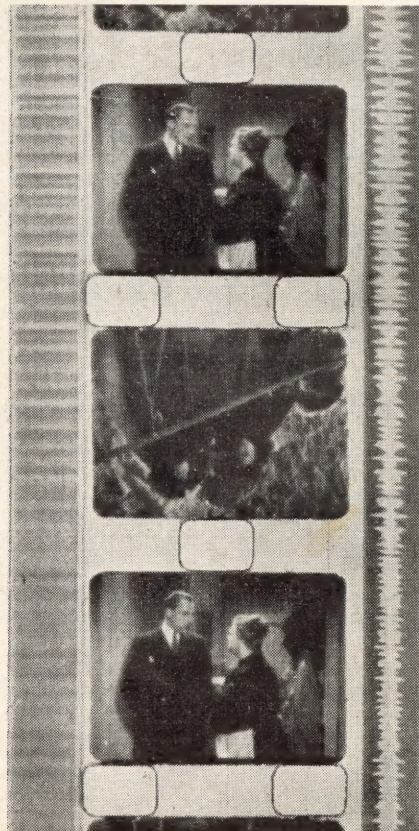
I AM INTERESTED in 16mm. films, mainly from the projection point of view and I have acquired some reels of film of a type which I have not seen before.

It apparently consists of two separate films on one reel with the picture of each film alternating and the second picture facing in the opposite direction. Each film carries its appropriate sound track on the outside edge. The sprocket holes are in the centre of the film, one picture carrying a single hole and the other picture a double hole.

I should be grateful if you could identify this type of process and possibly be able to say whether there are any machines that can run it and if it would have any value. I enclose a cutting for you to see.

London, S.W.9.

C. E. CANTWELL



Your film is an experimental type made in London by Martin Harper about thirteen years ago. The idea behind it was to improve the sound quality of 16mm. films by increasing the speed at which the track passes through the sound head. To equal that of 35mm.—90ft. per minute—the projector pulling down two frames at once through the gate. Only one of these frames is, of course, projected. At the end of the reel the film is reversed and the other set of pictures and sound track is shown—eliminating rewind-ing.

One advantage of the Martin Harper process was that, because the perforations were in the centre, a large sound track area was available. In fact, the sound track was directly contact printed from 35mm. (in the example shown, one track is variable area, the other is variable density) avoiding the need for the usual re-recording or reduction in printing necessary when reducing 35mm. to 16mm. Because of the large separation between frames, caused by the perforations, two frames of Martin Harper film have exactly the same height as one frame of standard 35mm. film.

Although a few projectors and films were produced, the idea was never a commercial

success, since it did not receive the backing of any major manufacturers.

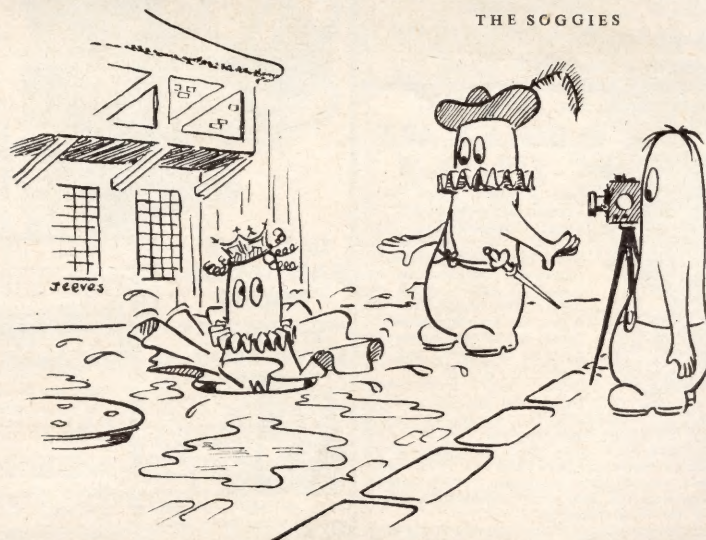
The film may have some value to collectors, or, alternatively, you may wish to donate it to a photographic museum, such as that of the Royal Photographic Society. Obtaining a projector to show the film is simply a matter of chance—possible, but doubtful.

Delayed Brickbat

I HAVE JUST had the privilege of viewing the ACW Ten Best for 1958. You will see that New Zealand is a bit behind in ACW programmes and after seeing it I think that we are maybe a bit behind in our film appreciation. At least, shall I say 198 out of 200 of the club members and their friends are. Frankly we appreciate the technical expertise of the films but if this was a representative programme of British amateur films, then their makers must be a hell of a dreary lot. Now being an Englishman myself, I just don't believe that all your amateur film makers are dreary. I can believe that these films may well be worthy winners of your film contest but representative of British amateurs, definitely no! Surely sir, you could produce a programme with just a little more audience appeal. Your public do matter you know! I felt I had to apologise to my friends for a very dull evening, even my padded chair felt much harder than usual. I sincerely hope that your next programme will at least gain a little more sympathy from your hayseed cousins down under.

Hamilton N.2,
New Zealand.

LEO OWENS



"I'm darned sure this bit wasn't in my history book"



Canon 8-2 ZOOM

f/1.4—10mm to 40mm lens

(26 Element Optical System)

- ★ Single Lens Reflex Cine Camera
- ★ The f/1.4 Zoom lens is about twice as fast as any conventional Zoom lens
- ★ Four times magnification
- ★ Deviation free zooming, continuous focus throughout entire zooming operation
- ★ No parallax error—You take what you see
- ★ Split image Rangefinder for simple focusing
- ★ Exposure meter coupled to the lens aperture visible in viewfinder
- ★ Seven variable filming speeds 8-12-16-24-32-48-64 frames per second
- ★ Single shot
- ★ Continuous running
- ★ Footage counter Dial
- ★ Audible click signal

£96.2.10

Leather Ever-Ready Case £6. 7. 9

Pistol Grip £3. 11. 3

★ See the finest 8mm. cine camera in the world at your photographic dealers TODAY!

Sole distributors to the Trade



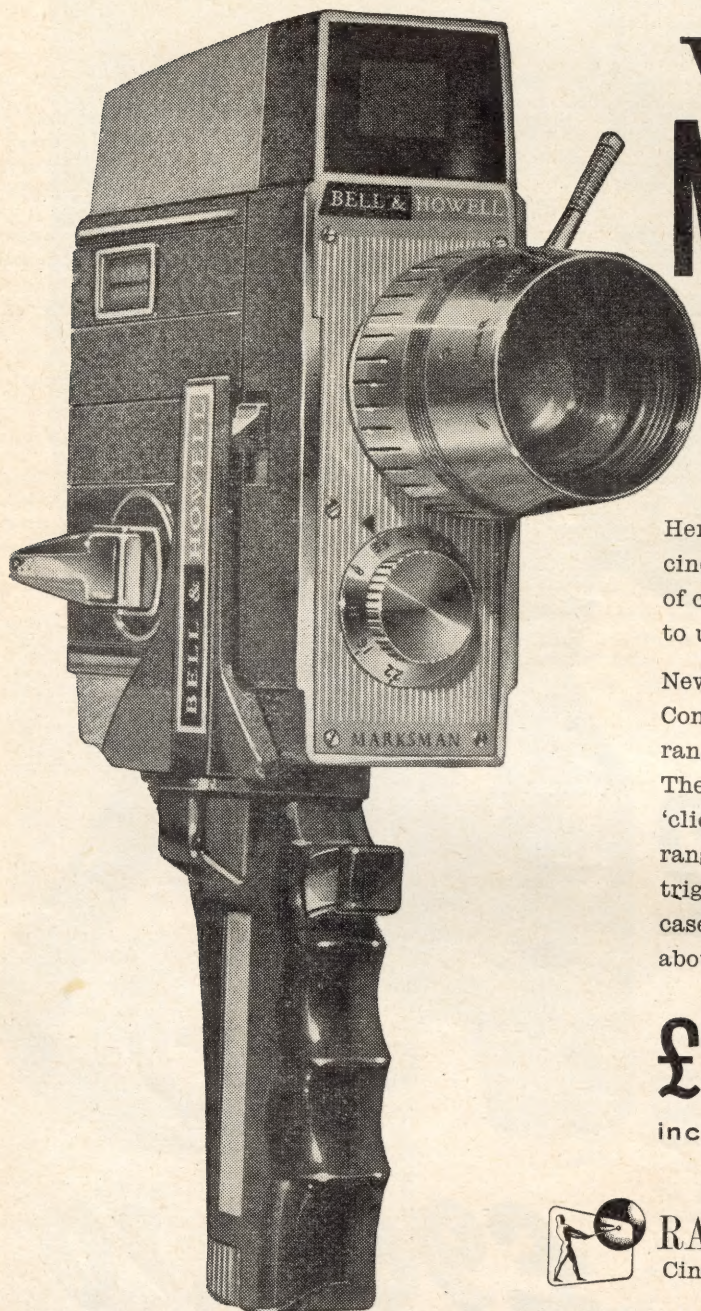
J. J. SILBER LTD 40-46 Lamb's Conduit St. London WC1 Telephones HOL 4214/5/6, CHA 2237/3596

Zoom with Bell & Howell precision!

ZOOM

with the new

MARKSMAN!



Here is a brand new camera for the man who wants a cine camera with all the creative scope and accuracy of composition offered by a zoom lens and who prefers to use his own light meter.

New Bell & Howell Marksman . . . with 11-element Comar haze-corrected zoom lens, 9 to 27mm zooming range . . . optical zoom viewfinder coupled to zoom lens. The iris diaphragm is continually adjustable with 'click' stops at all 'f' and half stop settings in the range f/1.8 down to f/22 . . . built-in A to D filter . . . trigger-action pistol grip . . . English hide ever-ready case. Ask your local Accredited Bell & Howell dealer about easy extended payments.

£49.19.9

including pistol grip and ever-ready case

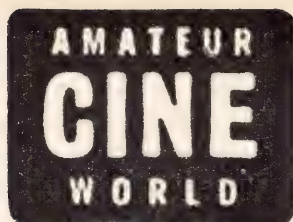


RANK PRECISION INDUSTRIES LTD
Cine & Photographic Division, Mitcheldean, Glos.

BELL & HOWELL

THE QUALITY NAME IN CINE EQUIPMENT

MARKSMAN



FOUNDED IN 1934

EVERY THURSDAY 1s 3d

Vol. 3, No. 2
(Old series Vol. 27 No. 2)
11 January 1962

Edited by
TONY ROSE

Assistant Editor:
GEORGE ZYGMUND

Technical Editor:
PHILIP JENKINS
F.R.P.S.

Advertisement Manager:
TREVOR JONES

Presenting This Week

Front Page News	40
Your Comment	44
Storyboard: Self-Defence	48
We Shoot a Storyboard	49
Movie Miscellany. Ivan Watson	51
Cutting Your Film to Music. Gordon Rowley	53
Where to see the 1960 Ten Best	53
Spotlight on Splicers:	
The Noris Splicomatic	54
Telescan. Flying Spot	56
The 9.5mm. Reel. Centre Sprocket	58
8mm. Viewpoint. Double Run	61
Programme Notes	62
ACW Newsreel	66

© 1962
FOUNTAIN PRESS LTD.



FOUNTAIN PRESS LIMITED

46 CHANCERY LANE • LONDON WC2
Telephone: CHAncery 1411 (10 lines)
Telegrams: Nufotog. Holb. London

Advertisement Offices:
London: 46 Chancery Lane • London WC2
(CHAncery 1411)
Manchester: Cleveland Buildings 94 Market St.
(Deansgate 3001)

A*

TOP 8 ON TV

The status of amateur films and 8mm. in particular was raised again last week when the whole of B.B.C. Television's "Film Club" programme was devoted to showing extracts from prizewinners in the Top 8 Competition, organised by our companion journal, "Amateur Movie Maker".

First of the three films featured in the programme was "When the Cat's Away" by Michael Jackson of Wansford near Peterborough who won a special award for the best film made by an entrant under sixteen years of age. This was an exercise in pixillation (the single-frame animation of live actors) which made up in inventiveness and high spirits what it lacked in technical polish. My favourite shot shows a boy being run over by an oil drum and apparently squashed flat. In actual fact the boy was doubtless removed from the scene at the crucial moment and his clothes pressed flat on the ground.

Next came a tantalisingly short extract from "On A Western Beach" by Leslie Miller of Banbury - part of an imaginatively shot dream sequence in which a man is seen climbing a steep cliff and being attacked by seagulls. There was good cinematic stuff here but not enough of it to judge the quality of the film as a whole.

Finally, we were given a considerably longer and most impressive extract from "A Date With Damocles" by Major Ewart-Evans who made "The Count Down", first prize-winner in the Top 8 last year. "Damocles", which wins this year's award for the best use of sound, has a similar theme to the earlier film: there is the same poignant contrast between the present peace of the English countryside and the overhanging threat of war. This time, however, the producer has exercised much more control over his material and made his point of view more explicit. He has proved beyond doubt that the success of "The Count Down" was not due to the luck of being present at the launching of a guided missile.

It will be interesting indeed to see what film the Top 8 judges have placed above this one. The outright winner was not announced on "Film Club". But all eight winners will, of course, be shown in full at the National Film Theatre on March 17.

Tony Rose

STORY BOARD

Family comedy doesn't have to involve custard pies or throwing mother in the pond. Here's just one simple example — a baby-on-the-lawn situation that could arise in any home where there's somebody at the crawling stage.

SELF-DEFENCE



N.B.

The points about this are that at no stage is the baby required to act — his reactions are those of any alert one-year-old in such circumstances. This type of short family film, running a

minute at the outside, combines personal interest for relatives with the kind of natural comedy which would amuse an audience of strangers. Variants: Father instead of Mother, Puppy instead of Baby.

On the opposite page is one of our new weekly Storyboards. The intention is, of course, to provide you with ideas for short films. Storyboards are not finished shooting scripts, it is up to you to elaborate on the basic ideas to suit your own conditions.

George Zygmund used this week's Storyboard as the basis of a three-minute family film. He had to make several changes, for instead of only one child, he has three who wanted to get into the act. This in itself created some problems, for the three children are too young to take direction easily. Therefore shots had to be kept short, and often a single continuous action had to be edited out of bits from several 'takes'. This is why there are some 32 shots in the film, and even more splices.

Here is the shooting script :

WE SHOOT A STORYBOARD



1. LS Fade In Children playing, mother in chair, reading.



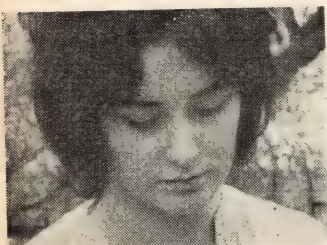
2. CU Mother quietly reading, looks up and smiles at children.



3. CU Children playing, then look out of frame.



4. LS Two older boys get up and walk towards swings.



5. BCU Mother.



6. CU Georgie gets on swing and starts swinging.



7. MCU Bobby gets up from toys and walks towards camera.



8. CU Georgie swinging, camera pans back and forth with swing.



9. MS Bobby approaches swings, is rejected and goes away crying.



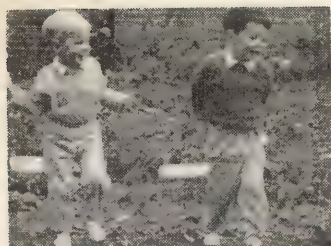
10. MCU Bobby runs to mother and attracts her attention.



11. MCU Mother puts down book, puts Bobby on lap, and picks up book again.



12. CU Mother reading, with Bobby on lap.



13. MS Other boys get off swing, walk towards mother.



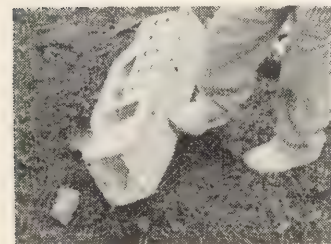
14. CU Mother reading, with Bobby on lap.



15. MCU Boys try to clamber on mother's lap, she shoos them away.



16. CU Pan shot, Steven running away.



17. CU Steven trips over toy.



18. CU Steven crying.



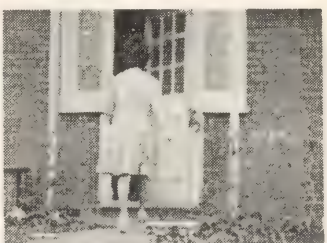
19. MS Boys walking back to mother.



20. MS Boys approach chair.



21. MCU Boys try to clamber up. Mother puts down Bobby and gets up.



22. LS Camera pans with mother as she gets up and goes into house.



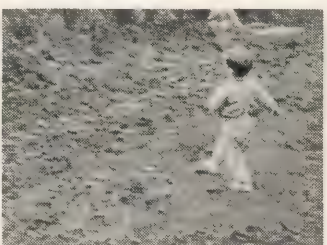
23. CU Bobby looking at door. Smile changes to frown.



24. LS Mother leaves house, carrying playpen, camera pans with her.



25. MLS Mother setting up playpen.



26. LS Boys running madly away, sequence of three quick shots.



27. MLS Mother continuing to set-up playpen.



28. CU Georgie peering from behind tree.



29. MCU Mother in playpen, reading with happy expression.



30. LS Boys come running back.



31. MS Boys standing outside playpen, unable to get in.



32. CU Mother, with contented expression. Fade Out



Don't make a Safari of it— MAKE A FILM

LADIES, GENTLEMEN . . . pray silence while I quote from Mr. Alec Gittings' review of *Exodus* (*ACW*, Nov. 30th): "Preminger . . . likes to keep the camera moving . . . In a hotel scene the camera pans with an actor from the entrance across the lobby to the glass doors giving onto a patio at the far end".

I devoutly hope no *ACW* reader will say: "Fine! If it's good enough for Otto Preminger, it suits me. Grease the dolly, Clara, and we'll follow the action right through".

Yes, I know the professionals do it most of the time. A character knocks on the front door, it opens, he goes inside, walks down the hallway, hangs up his hat and coat, enters the drawing-room, crosses over to his favourite arm-chair and sits down. The camera follows it all in one continuous shot, as if terrified he'll escape. In theory, the camera is doing what *you* would do if you were present.

PSYCHOLOGY OF ATTENTION

Anyone who knows the first thing about the mechanism of attention will confirm that this kind of camera-movement is a travesty of the way we really observe things. You can prove how pathetically wrong it is with a simple experiment.

While you read this article you see a close-up of a few lines of print. Out of the corner of your eye, you are vaguely aware of your surroundings, but they are in what the psychologists call "the peripheral field of vision", so you hardly notice them.

Suppose somebody suddenly kicks open the door behind you. You swing your head. Almost instantly, the close-up of the print is replaced with a medium-shot of the intruder. While you swung round, *what did you see between the shots?* You apprehended

nothing at all. At each end of your eye-travel, there was a clear and definite field of vision—first a C.U. of the print and then a M.S. of the intruder. The space between was neither clear nor blurred; it was a blank. Try this experiment by imagining the door-handle suddenly turning. Swing round quickly. Look at the door-handle. Notice anything while you swung your head?

Now compare this actual experience with camera-travel. If the camera moves slowly, you see quite clearly every object traversed on the way. Use a fast swish-pan and objects merge into one another so that long fuzzy bands sweep past your eyes.

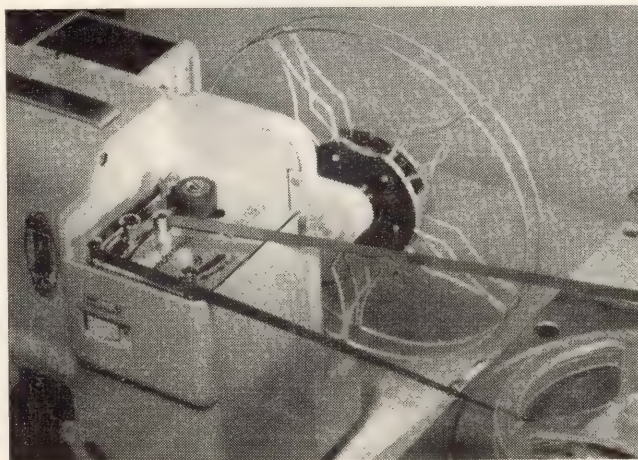
The nearest approximation we can get to the way we habitually view things (and the most artistically valid) is to cut from each point of vital attention to the next. In this way, we enjoy all the advantages of "montage" or "constructive editing" and achieve an illusion of reality. Moreover, it imparts

a dynamic quality to the film, a "cutting-tone" and a rhythm that can subtly influence audience-reaction.

A slow and lifeless film can't be made to move merely by moving the camera. And even if there *are* occasions when a slow pan or tracking movement may be justified, it is hardly ever *necessary*. In the entire length of the great Russian silent classic, *Battleship Potemkin*, only *one* sequence—the famous Odessa steps scene—included a shot taken while the camera was on the move! Let Mr. Preminger have his fun, but don't try to imitate him. He's setting you a very bad example.

The Golden Rule

REMEMBER your first jump-cut? (Yes, we've all done it!) You were shooting baby's pioneering journey across the lawn when he looked for all the world like a little old man playing Blind Man's Bluff. The camera stopped, but little Willie didn't. So you wound it up



This wins Ivan Watson's approval—a built-in tape synchroniser in a horizontal plane at the back, as featured on the Noris Synchroner 100. It makes the threading of the tape "relatively simple and fuss-free", says our contributor. . . . "I am surprised no other manufacturer has used this greatly improved layout".

again and, *without changing your position*, continued to film. On screen, Willie appears to stagger a few paces and then —*presto!*—jumps half-way across the lawn before continuing his journey.

Cut-ins and cut-aways usually cope adequately with jump-cuts provided you have appropriate shots to insert where needed (In the foregoing example, a C.U. of Mother's rapturous expression would bridge the gap.) But you'll save yourself a lot of headaches if you adhere to one rule and never, *never* break it: *Every time you press the button change the image-size, the angle, or both.*

AUDIENCE REACTION

Apart from eliminating jump-cuts, the application of this elementary rule ensures that (1) you use the audience's imagination to carry it through unimportant action you've chosen to ignore (i.e. the audience will cheerfully accept *part* of the action for the whole—by changing the image-size, or angle, or both you do not affront its sense of logic) and (2) the constant change of size and angle gives your film variety and movement—hurries it along so that the audi-

ence feels it is seeing something different and interesting all the time.

I've never been a great respecter of rules, but this rule is worth engraving on your camera in gold letters. Even if you never learn another as long as you own a cine-camera, stick to this one and your films will be—technically—fifty per cent better.

Praise for Herr Plank

NORMALLY I use a Cirse-Sound projector, but I wanted a "second string"—something compact and rather more portable. So I had an interesting after-hours session playing around with umpteen 8mm. projectors in the Demonstration-Theatre of a dealer who knows me well enough to leave me to it.

What a bewildering choice there is these days! I tried them all and there wasn't one dud among them. In the end, I decided that for my purpose, the most suitable under-£50 projector was the Noris Synchroner 100, manufactured by Ernst Plank of Nurnberg. This excellent little machine has so many plus-points that I'm surprised it is not in very short supply.

The light output is very good indeed—it uses the original 12v. 100w. lamp, costing only 18s. 3d. It has a back pressure-plate—which means it is kind to splices, push-button forward, reverse, still-picture and stop controls, very fast rewind, a built-in notching device for film viewing and editing, a milled focusing ring on the side of the lens-mount and a lens I could not fault. In operation it is very quiet and cool-running.

THE DECIDING FACTOR

But what finally decided me to select the Synchroner 100 was the *built-in* loop synchroniser conveniently located in a *horizontal* plane at the back. This makes the threading of the tape relatively simple and fuss-free and I am surprised no other manufacturer has used this greatly improved layout. It's obviously an advantage to have a built-in synchroniser rather than a free-standing unit—and surely the right place for it is in a horizontal plane at the back of the projector.

Anyway, the Noris Synchroner 100 seems to offer remarkable value for £48 and I am pleased to welcome it to the Weston stable.



KEYSTONE K - 8C

HORIZON SERIES

**FIXED FOCUS
ZOOM LENS**

Zoom Lens operated by control conveniently placed at left-hand side of camera—zoom without camera shake! Focus varying from 9mm. to 27mm., aperture f/1.8.

View-finder zooms to frame exact picture.

Electric Eye Exposure Control assures correct exposure over film speeds from 10 to 40 ASA, and warns when light is insufficient.

"A" Filter built-in to expose indoor film outdoors. £80.0.7 incl. Grip.



From leading dealers, or in case of difficulty communicate with sole importers:



JOHN BLUSHEN and COMPANY
12, Penzance Place, Portland Road,
London, W.11. PARK 3454

tep

Gordon Rowley tells you about

Cutting Your Film to Music

HOW ABOUT MAKING a sound movie backwards—first arranging the sound track and then cutting your visuals to fit? This is the way many cartoon films are produced and the advantage, for the amateur, is that you can match sound and picture perfectly, without the need for complex equipment. All you need is a magnetic stripe projector, fitted with a single frame clutch, a bottle of India ink, some striped transparent leader and a good supply of time and patience.

The first step is to roughly script out your film. This is especially important since you may not even do your filming until the track is prepared.

To start work on the track, the first step is to get some magnetic striped clear leader film. This costs about £1 per 100 ft. Next comes the most boring part of the whole process, numbering each frame of the leader with India ink. 960 frames are needed for every minute of screen time, 1,440 if you are using 24 f.p.s. By doing a few hundred frames a day, you will soon have the whole leader numbered—without excessive boredom. Fortunately, this is a job which need be done only once, since the same leader can be used over and over again.

The selected music is recorded on to the striped film and is analysed into shot lengths by stopping the projector—with the stills clutch—at the end of each phrase. Note the frame numbering on the screen, in order to accurately measure the length of visuals required for each shot. Repeat the projection at least once in order to check accuracy of timing.

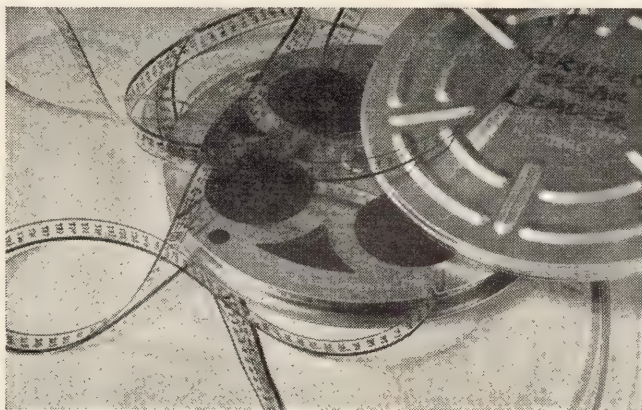
Compile a shot list, giving the shot number at the left and the length in frames on the right. Analyse each music phrase in terms of the visuals you plan to accompany it. If the music

has a regular pace, all the shot lengths may come out the same. But you can create variation by running some visuals over the join between phrases, or alternatively, breaking down each phrase into more than one visual "shot".

Next draft an actual shooting script, writing out all the camera shots. Always keep in mind that the visuals you will be filming should match the mood of the music you have already recorded. Careful planning is important because once the shots are cut together you cannot re-edit them without losing frames (unless you are a butt joint addict).

When doing the actual filming, be sure you have an adequate stock of cutaways, zip pans, and other suitable "fillers". If you don't want to do any new filming, you can always re-cut your existing films.

You are now on the last stage—editing your visuals to match the track. The easiest way is to use two pairs of rewinds—picture on one and sound on the other. Alternatively, you can use a rule which is frame numbered to allow you to match the lengths of the visuals to the sound track—which you already know. If you are going to use the original picture film for projection have



Striped leader, frame numbered with India ink, makes cutting to music possible, without extra, expensive equipment.

this striped. Once this is done, put sync marks on both sound and picture films.

You will need access to a second stripe projector, linked to yours, in order to transfer the sound to the projection print. Or a commercial lab. can do this for you at low cost.

Until you have tried cutting pictures to music you can have little idea of the thrill and satisfaction that it can bring. You can achieve something that no amateur would have dreamed possible a few years ago: something that affects both eye and ear in a way unique, unlike any other art form. Shots of little interest in themselves compel almost hypnotic attention as they flit across the screen to the beat of music. The possibilities are enormous, and well worth the mechanics of achievement.

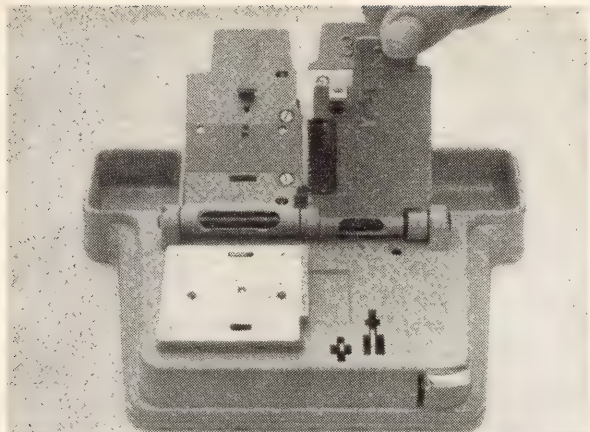
WHERE TO SEE

THE 1960 TEN BEST

DUBLIN. Jan. 16 and 17, P sented by Dublin A.C.S. at C.J.E. Ballroom, Marlborough Street, Dublin. Tickets from Mr. W. R. Duncan, 4 South Anne Street, Dublin, Ireland.

DRIFFIELD. Jan. 17, 7.15 p.m. Presented by Driffeld and District F.S. and C.C. at Boys County Secondary School, Manorfield Road, Driffeld. Tickets: Adults 2s., Children 1s., from R. Burfield, Boys County Secondary School, Manorfield Road, Driffeld.

SELKIRK. Jan. 20, 7.30 p.m. Presented by Selkirk Camera Club Cine Group at Victoria Hall, Selkirk. Tickets 2s. from J. A. Kerr, Inchgarth, Selkirk.

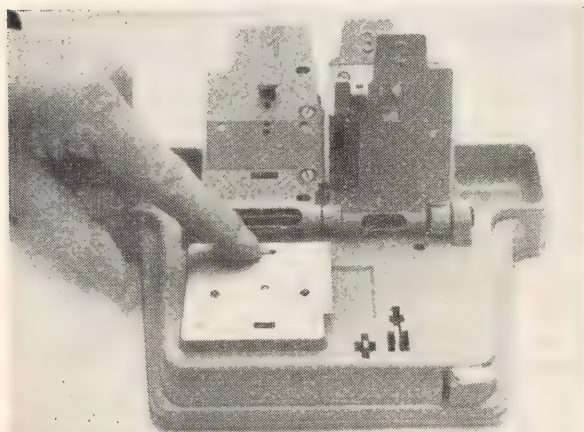


1 Press the release button at the front right hand corner of the splicer down. Then lift up all three plates, making sure that plates 2 and 3 do not catch.

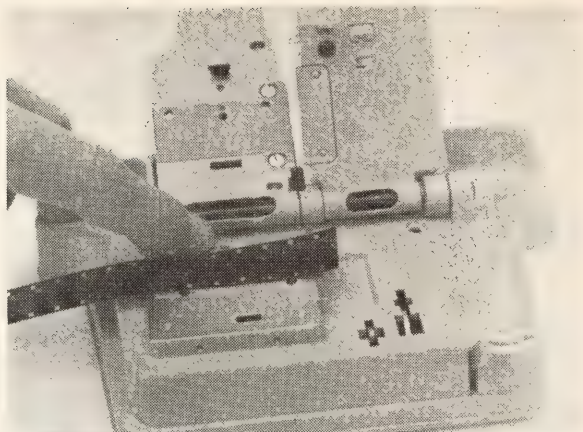
A weekly series that shows you, through step-by-step photographs, how different splicers operate—allowing you to make your own comparison

spotlight on **SPLICERS**

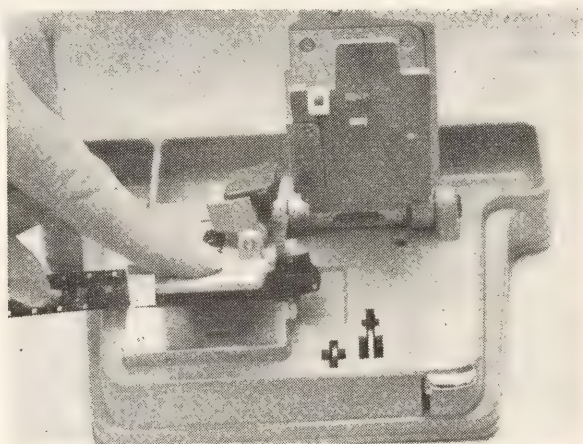
THIS WEEK: The Noris Splicomatic. Price: £7 7 0. The Splicomatic is unusual in that it is the only splicer for both 8 and 16mm film. designed to scrape both ends of the film. This wedge 'butt' splice gives a minimum of overlap and ensures smooth projection.



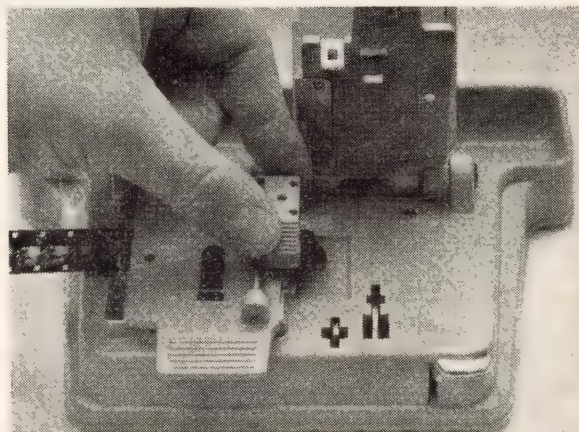
2 Slide the small catch to the right, which raises the suspension pin



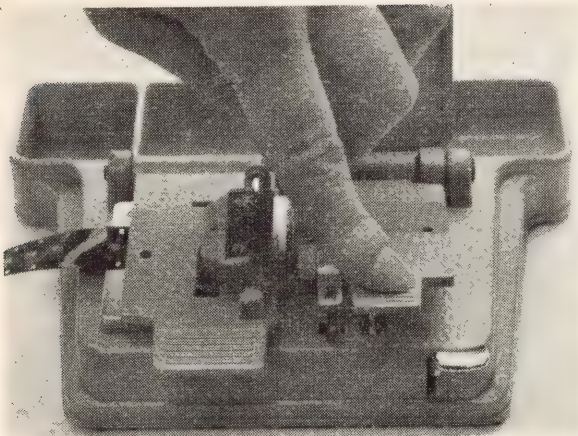
3 Place one end of the film *glossy side up* over the suspension pin, so the end overlaps the centre cutting edge



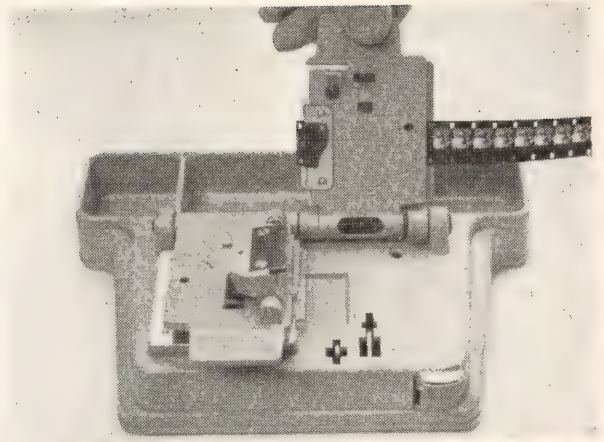
4 Lower the top plate



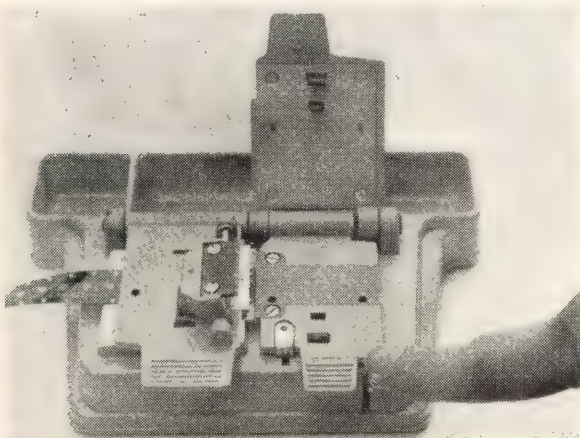
5 Bring down the scraper and work it to and fro until a wedge shaped groove is formed. The depth of the scrape is automatically controlled



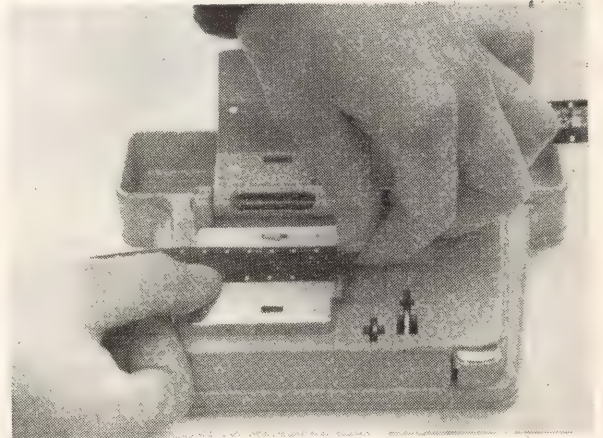
6 Bring down plate 2 to cut the film



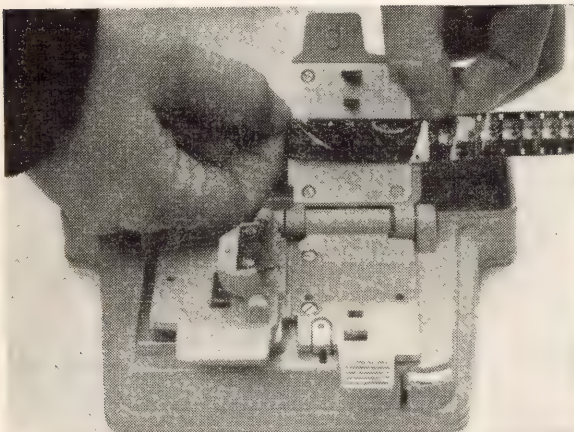
9 Lift up plate 2 and lock it



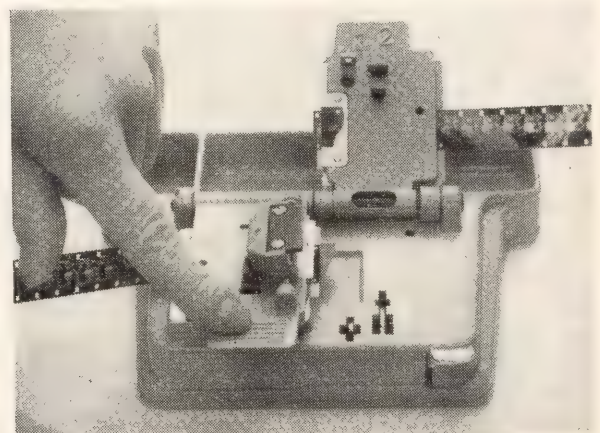
7 Press down the release button, the film will spring clear



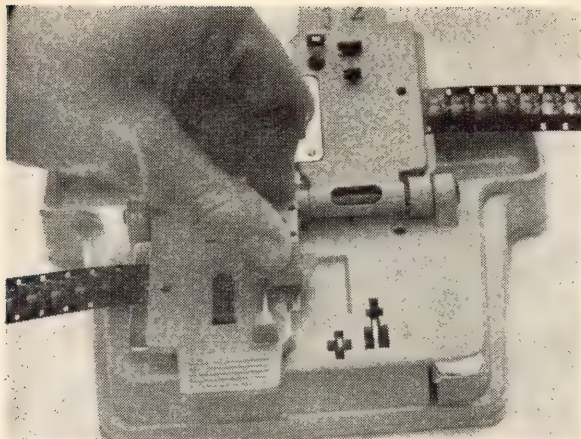
10 Place the other end of the film, *emulsion side up*, over the perforation pins on the left hand plate



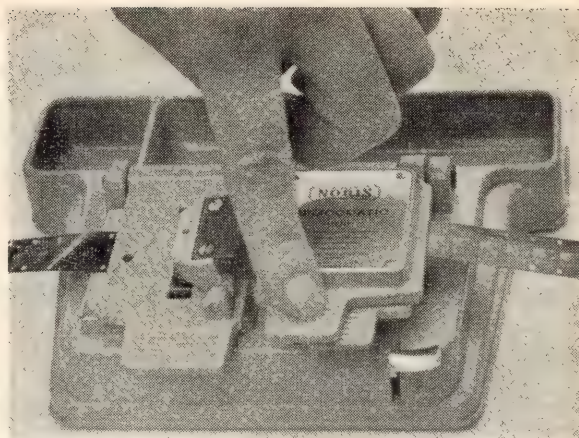
8 Take the scraped end and place it over the perforation pins on the top plate, coinciding with the cutting edge



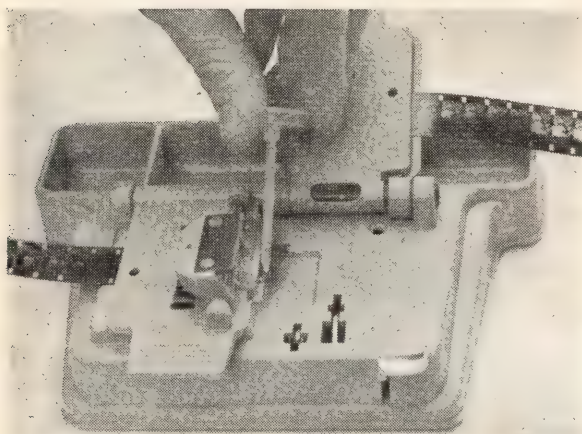
11 Bring down the top plate



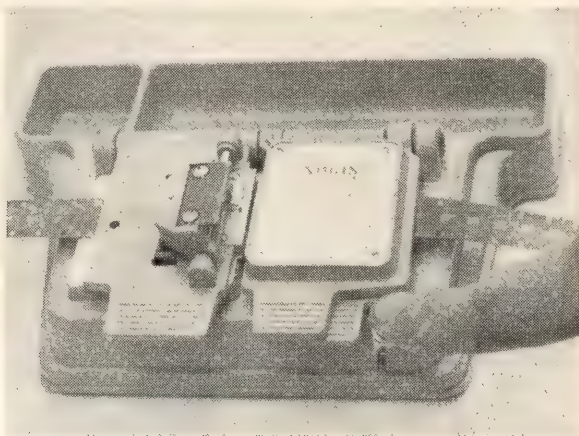
12 Scrape the film



14 Bring down the two left hand plates, which automatically cuts the film



13 Apply cement—sparingly



15 Press the release button down half-way, until a definite resistance is felt. After 30 sec., press the release button fully down and the splicer will spring open with the film automatically lifted off the perforation pins

Telescan

BY FLYING SPOT

TRADITIONALLY, continuity girls' tools of trade have been the typewriter, pencil, and shorthand-notebook.

Now a new weapon in their armoury has appeared, and they have been quick to see its possibilities. This is the Polaroid Land Camera, a still camera designed to give a finished print in ten seconds from the taking of the photograph.

The use by continuity girls of these

cameras has led to one of those occasional ripples which ruffle the apparently serene waters of professional production. No one can quite decide whether the camera should be handled by the continuity girl or by the official still photographers assigned to the production.

But no doubt it will all sort itself out, and in the meantime, amateurs contemplating a group film might with

advantage seek out from their dealer or local photographic society the name of an enthusiast who has purchased one of these cameras (they are not cheap either to buy or run), and see if they cannot arrange to co-opt him in their film production team.

* * *

IT HAD to happen! Setting our lights and cameras up the other day in the middle of the crowded ballroom of a country club to film a television insert of a cabaret artiste, we were asked, in all seriousness, "Are you Candid Camera?"

Is Frank Tashlin AN UNDERRATED DIRECTOR?

A STRANGE CULT has grown up around the Hollywood director Frank Tashlin, best known for a number of Jerry Lewis comedies. The critics of *Cahiers du Cinema*, the French magazine whose writers have almost all turned out at least one *nouvelle vague* feature apiece, have discovered spectacular qualities in his brand of humour. The latest Tashlin production, *Bachelor Flat*, has been curtly dismissed by the press, but it has moments which do show the kind of thing which Paramount's refusal to Press show the Lewis comedies has kept from some of us.

Terry-Thomas plays an archaeology professor at an American college whose intention to marry a fashion designer (a disappointingly brief appearance by Celeste Holm) appalls his amorous girl students. He becomes convinced that the daughter of his fiancée (Tuesday Weld) is one more teenage invader of his privacy—a situation complicated by the antics of a young law student who lives in a nearby caravan and his pneumatic girl friend (played by a deliriously funny creature called Francesca Bellini).

The script is his own work in collaboration with Budd Grossman, author of the play upon which the film is based. For far too long we have to content ourselves with incidental moments, such as the memorable sight of Miss Bellini conducting a telephone conversation while lying on a violently vibrating reducing machine munching steadily at a mountainous chocolate cake.

There are a few unexpected optical effects, most notably some weird ultraviolet fades and a lunatic dream sequence in which the professor witnesses the possible outcome of his actions in sending the girl, he now believes to be a delinquent, back to the reformatory from which she claims to have escaped.

When Tashlin wants to make a joke he doesn't worry unduly about any kind of build-up. He interrupts the action, makes his gag without either respect for or reference to the preceding style of the film, and then lets the whole business plod on as before. This agreeably anarchic

approach to humour has its points, especially as Tashlin is less interested in verbal jokes than in visual ones. The trouble with *Bachelor Flat* is the amount of time spent between these interruptions, and the flatness of almost all the story. One danger in this kind of contempt for discipline is the dead-end paths into which it can lead its imitators. The recent London Film Festival included *Une Femme Est Une Femme*, a would-be comedy by Jean-Luc Godard one of Tashlin's most fervent admirers. It only showed that the kind of absurdity that the American director can get away with is quite beyond an inexperienced director obsessed with technical trickery.

Its best sequence is again one which for a while seems quite unconnected to the main part of the film, though the conclusion manages to tie it in effectively enough. The professor has been nursing a huge and irreplaceable bone from some prehistoric monster. The bone is roughly the same size as the professor. But this doesn't prevent a tiny dachshund lugging and pushing the thing out of his house and along the beach. A whole series of splendid shots show us the struggle between dog and bone. In one shot it tugs; in the next it puts its paws up on the end and pushes. And finally it speedily digs a hole that would take an excavator several hours, and buries the monstrous object.

The purpose of all this eventually emerges when the professor discovers the bone has gone. He dashes out to the beach with his neighbour, and a lofty high angle promptly shows him confronted by the vast tracks left by the missing bone. They dash off in pursuit, and as they dig to recover it they are studied through



Tashlin often forgets completely about the plot in order to concentrate on the gags—like the one about the dinosaur bone. But Tashlin has the skill to pull off this anarchic type of humour.

A MOVIE
MAKER
at the
CINEMA

BY ALEC
GITTINGS

binoculars by a rival archeologist. A payoff to the film, after we've virtually forgotten the whole incident, shows the rival professor busily digging up the same beach—and striking oil!

Two agreeable lines deserve to be recorded. As Terry-Thomas (who fills this unexpected role with great spirit and charm) backs away from a prowling female she warns him that she'll scream if he leaves her. Her menaces have no effect "I can scream", she advises him, "like Bette Davis". He hastens back.

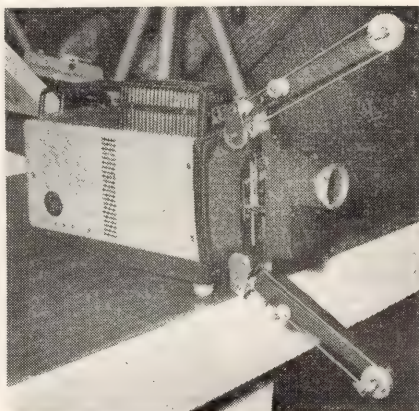
An equally nice moment occurs when his fiancée opens her door to discover him standing in the pouring rain with his umbrella up—clearly for the first time since he left Britain. He smiles contentedly and murmurs with utter satisfaction, "It's raining in California".

It's best to forget the sequence intended as the comedy climax, when a drunk Terry-Thomas rushes trouserless around the beach frightening the life out of the women who have for so long pestered him. And this, I suppose, is where the Tashlin enthusiasts and I part company. For all his moments of individual style, he doesn't seem able to differentiate between the funny and the childishly silly. *Bachelor Flat* contains just about enough invention to make it worth your while—but only just.

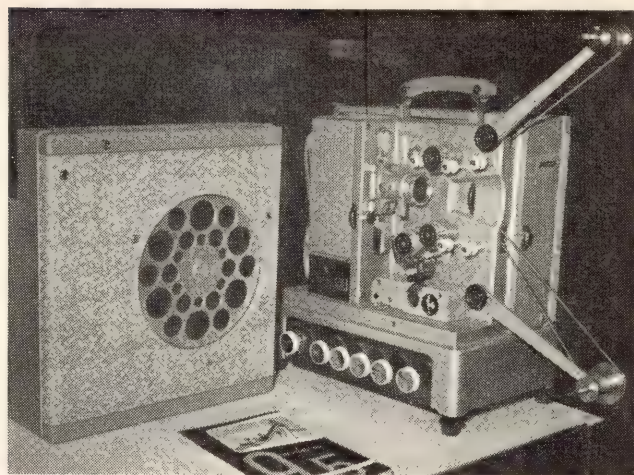
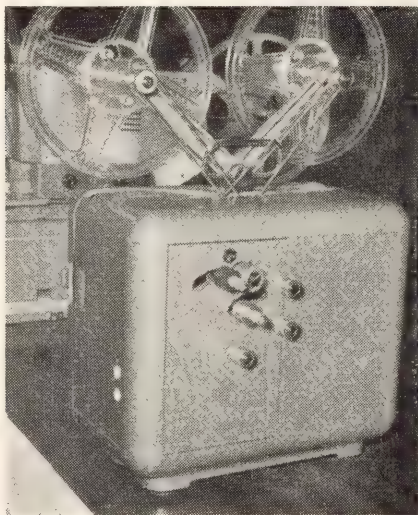


Above. Pathe Cineric Stand at the Biennale. Of the large array of cameras and projectors shown the majority were 9.5mm.

The Cineric Regent projector is shown here looking from the rear. The new built-in tape synchroniser can be used with any make of tape recorder.



The Monaco projector. Monoplex Duplex film is still available in France and the Monaco is sold to project either type of film. The front part of the projector is on a turret which can be revolved through 90° for use on Monoplex.



P.M. 9.5mm. Latest addition to the Patheoscope range—a beautifully designed magnetic stripe projector.

The 9.5mm Reel

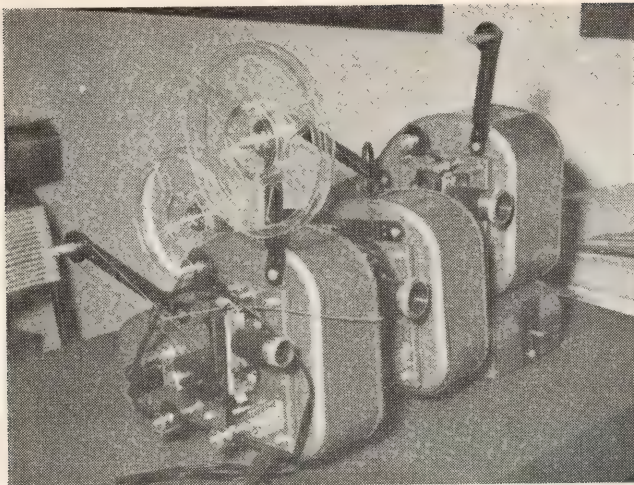
BY CENTRE SPROCKET

Who says Nine-Five is Dead?

FROM THE nine-fivers point of view the Third Biennale held in Paris was notable not so much for new introductions as for the welcome signs that French firms are taking the nine-five revival in France quite seriously. I understand that this revival is only a few months old, it is natural therefore that the camera manufacturers have felt it most. In France, at any rate, corresponding changes in projector sales seem to lag several months behind (perhaps because the credit customer wishes to clear the payments for his camera first?). Anyhow, the camera people seem quite definite that our gauge is making a comeback, the projector firms are still not sure.

Most of the new apparatus was shown by firms who already have agents in this country—a fact which does not always help! It is sometimes easier to obtain supplies from those where no British agency exists. Britain and the Commonwealth are not the only places bedevilled by agents who will not import; the French also suffer. For example, only a very small part of the large selection of Ferrania 9.5mm. film available is actually sold in France.

S.C.I. Pathe have now linked with Cineric, and it was on the Pathe-Cineric stand that the new 9.5mm. projectors were to be found. Most advanced was the P.M. 9.5, counterpart of the P.M. 16, already seen in this country. It is a magnetic stripe projector of semi-professional standards. The sound head is now isolated from the inter-



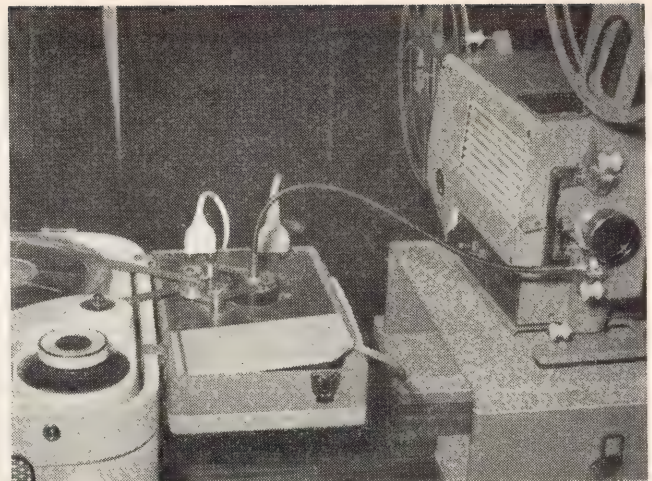
A trio of Lapierre projectors. The L70, L100, and Super 50. All these have interchangeable mechanism 8 or 9.5mm. and a maltese cross movement. The L70 nearest the camera has the 8mm. "cinebloc" mechanism fitted.

mittent by an extra sprocket (the projector has three), something which is essential for running in reverse as well as helping to give first class sound quality. Sprung jockey pulleys each side of the sound-head smooth out sprocket ripple, so the wow and flutter is conspicuously absent. In fact, the sound quality is absolutely first class. The 16mm. version, the P.S.M. 16 has optical sound as well; Pathe-Cineric say that they have no intention of making a nine-five version of this however as "optical sound is not up to 1961 standards."

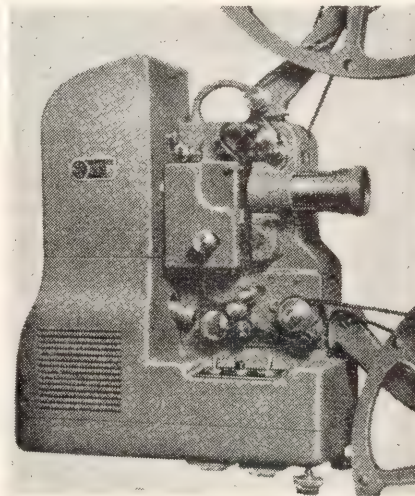
The PM 9.5 uses a constant speed motor — essential for sound film projection — but has a mechanically variable speed drive which can be set anywhere between 16 and 24 f.p.s. (A strobe facilitates setting). Pathe regard 18 f.p.s. as a preferable silent speed to the more usual 16 f.p.s. (There was a time when Pathe regarded only 14 f.p.s. as desirable to make a given length of film last longer!) They claim that 18 f.p.s. gives just that much better sound quality than 16 f.p.s. But obviously the PM 9.5 can be used at either. The user chooses which projection speed he prefers when recording the tracks on his own striped films. Obviously these ringleaders of the nine-five world believe in not only maintaining, but actually *raising* quality standards for 9.5mm. in sound as well as picture.

For the more modest tape-user they presented the new Cineric projector with built-in loop-synchroniser as I forecast in these columns a few weeks ago.

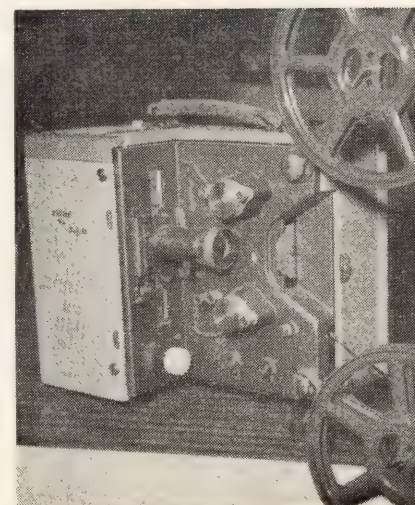
Cine-Gel presented their new projector, the G.S. in both 8 and 9.5mm. versions, this should not be confused with the "Royal" range to which it has a superficial resemblance. Using the 10v. 100w. integral-mirror Saïpe-focus lamp, this beautiful little projector has provision for tape-synchronisation using the "Synchrovox" made by the same firm. The G.S. 9.5 is a little machine which gives an impression of real-quality even before one has tried it out. Another extremely interesting projector is the "Royal 235", beautifully built machine from the same stable as my own "Cine Gel", but projecting both 9.5mm. and 16mm. optical sound. With 750w. lamp, 16 and 24 f.p.s. and 2,000ft. spool arms, this is a machine for the serious projectionist. Price in France: 1,880 N.F. (about £140).



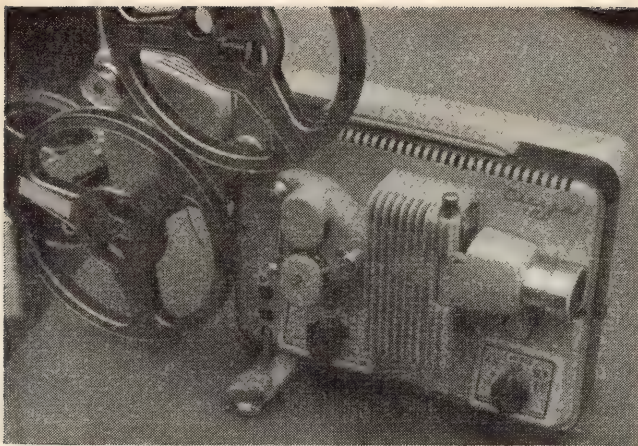
The Europ, Synchronome with perforated tape and normal tape recorder demonstrating synchronised sound. The Europ and Synchronome are available in this country.



The Cine-Gel Royal 235 is the only optical 9.5mm. projector. It is in fact a dual 9.5mm./16mm. and although costing only £140 in France, with 750w. lamp and 2,000ft. spool arms is in the semi-professional class.

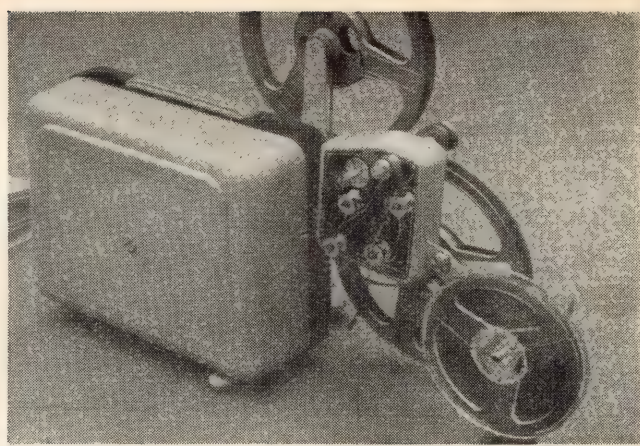


A 9.5mm. silent projector: the Baby 60 Pathe-scope stand. This particular projector has been imported into this country, and gives an impressive performance.



The Cine-Gel G.S. 9.5mm. is a little aristocrat among the small projectors. With the 10v. 100w. Saïpe-focus lamp it is a machine of really modern design.

Ercsam continue their wonderful range of Malex projectors which I have mentioned in this column in the past. New on their stand was the simplified version of the "Sono-club" for 8mm, only (all other models have interchangeable mechanism, 8, 9.5, 16). This projector featured the new Xenon lamp. Judging from the information I have, there is no reason why the same lamp should not be fitted to their other machines, although the light output from their standard projector is so good on 9.5 and 16mm, that it would scarcely seem necessary.



Cine-Gel Synchrovox tape synchroniser, attached to the rear of the GS 9.5 projector. The synchronising capstan is driven from the end of the main shaft in the projector. A sprocketed capstan is available for running perforated tape.

In the cheaper range Lapiere showed the L.70, L.200 and Super 50 projectors from their range. Somewhat unusual in small machines, these have a Maltese-cross movement, it is possible to project quite badly damaged films satisfactorily as three perforations are engaged for each frame. The low light output of the smaller machines is somewhat compensated for by the f/1.2 projector lens fitted. The Super 50, the best of the range, has the Philips 8v. 50w. mirror-envelope lamp, and all models have interchangeable mechanisms for 8 or 9.5mm.

JESSOP of Leicester

8mm. SOUND AT ITS BEST!

EXCLUSIVE! PRESENTING A WONDERFUL SERIES IN MAGNIFICENT COLOUR!

Face to face with ferocious animals... the first ever 8mm. series to show jungle killers in their natural surroundings. These unique pictures in the AFRICAN EXPLOITS' series are a Jessop Scoop! Each with Music and Informative and Entertaining Commentary. MEET THE AFRICAN — PICTORIAL JOURNEY — THE ANIMAL KINGDOM.

And in Black and White: Tribal Dances — On Safari — Land of Contrast — Jungle Kings — Lords of the River.

Available as 'Sound' (striped) or 'Silent' or with tape accompaniment — Send for list.

4 OXFORD STREET • LEICESTER

A.C.S. OF BROMLEY

FOR ALL PHOTO AND CINE NEEDS

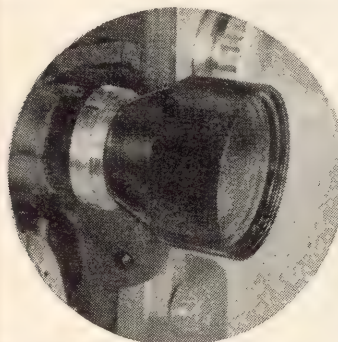
Credit Terms Approvals Part Exchanges

Open until 6 p.m. Saturdays



AMATEUR CINE SERVICE LTD.

44 WIDMORE RD. BROMLEY, KENT — RAVENSBORNE D156



Your Cine-Projected Picture $2\frac{1}{2}$ times larger by using a BDB Cine Projector Supplementary Lens
JUST SLIP OVER YOUR EXISTING PROJECTION LENS

At 10' with a Standard 20mm. Lens normal picture of 20"x 27" is enlarged to 30"x 40".

Adaptors 29.5mm. For Eumig, Bolex.
" 28.5mm. For Sekonic, Cinekon, etc.
" 26.5mm. For Movilux 8, Bell & Howell Lumina and Moviemaster 635.
" 28.5mm. For Noris Synchro Super

PRICE £2.2.6

Other sizes available if required
Obtainable from all dealers



CINE RANGE (As Illustrated).

All take 19mm. Filters from 13.5mm. diameter Screw to 24mm. diameter Screw. In 17 sizes this includes some slip on fittings. This same range combined with a small Lens Hood will take 20.6mm. Wratten Filters or by using a small adaptor charged as an extra the standard 19mm. Filters can be used.

Owing to larger diameter lenses being used on Cine Cameras our range of Filter Holders which are stocked for 35mm. Cameras can be used. The Screw range is from 25mm. diameter to 62mm. diameter. The slip on range from 22mm. to 42mm., a 51mm. diameter and 58mm. diameter are also stocked. Lens Hoods are also stocked in the same sizes but are of the type used on 35mm. Cameras. These can be used provided they do not obstruct any parts on your Camera. Ask at your nearest Dealer if in difficulty apply direct



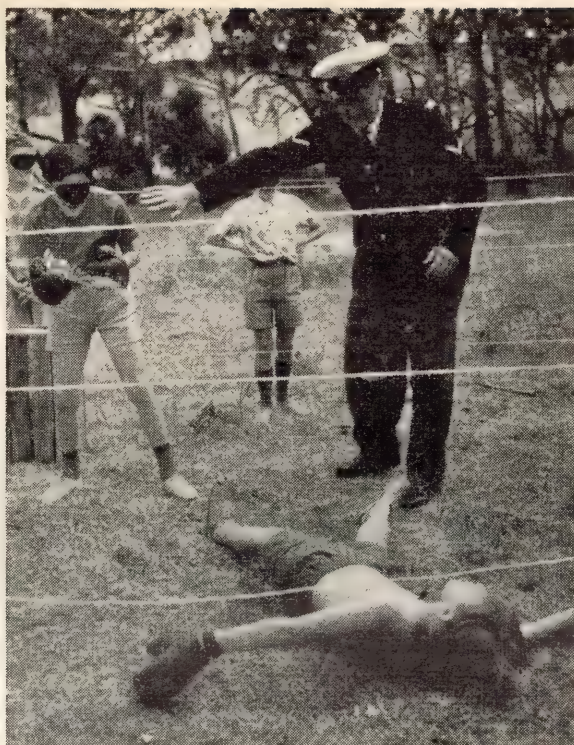
ENGINEERS
(LUTON) LTD

Manufacturers & Stockists
of Lens Hoods
Filters and Filter Holders

6/8 OXFORD ROAD
LUTON • BEDS
Phone: Luton 5129

8mm. Viewpoint

The hero is knocked down by his masked opponent in "The Ten Town Olympics". But he'll no doubt win in the end, much to the enjoyment of viewers. "The Terrific Adventures of the Terrible Ten" was first produced for a Melbourne commercial station, but it was soon being telecast nation wide and is now also being shown in Britain, Canada and Sweden.



NO, I'M NOT giving away any secrets about this year's Ten Best. The Terrible Ten are children who appear in an Australian film series, now being transmitted on Wednesday afternoons by several of the I.T.V. stations (T.W.W., Tyne Tees, Anglia, and Grampian). Each self-contained episode lasts about 13 minutes, and has a title like *The Terrible Ten Build a Town*, *Shearing Time*, *The Ten Town Fair*, or *The Ten Town Fire Brigade*.

Their town is quite a place; a little hammering and sawing, and they have erected a street full of fine wooden buildings, including a sheriff's office, a bank and a hotel—each with its professionally lettered sign. The children all look as though they are about nine or ten, and the whole situation is fantastic. But what a fantasy! They even have their dreaded enemies, the Black Hand Gang—more youngsters, but this time dressed as cowboys, complete with masks. The Gang besieges Ten Town and there is a pitched battle with water (fed from portable containers rather like war-time flame throwers), mud and refuse. Needless to say, the children in the film seem to be enjoying it all tremendously, and their enjoyment is infectious.

There is a restrained use of lip sync.; but for most of the time a boy narrator

takes over, and the result has a vigour and apparent spontaneity about it that makes most other children's T.V. series appear staid and stuffy indeed. I don't know how young children react to these stories, but I find them fresh and full of interest.

The main drawback, as far as amateurs are concerned, lies in the elaborate costumes, settings and props. required. Pacific Film Productions of Melbourne have all the professional skill to construct a real shanty town, but they also seem to have the enthusiasm of devoted amateurs. Maybe the later films in the series will not reach such a standard. But these ten children, apparently equipped with everything you could think of from walkie-talkie radio sets to horses of their own, seem to have such a high old time, tackling each impossible situation with such earnestness and sincerity, that it's all like a dream come true.

Have you ever thought of dramatising your children's games in such a way? It would be a film they would certainly enjoy making, and, if it is anything like the stories of the Terrible Ten, other people might enjoy seeing it.

Children's make-believe is not always amusing. William Golding's novel *Lord of the Flies* tells how a group of boys, wrecked on a desert island, gradually

THE TERRIBLE TEN

are most
wonderful says
Double Run

lose their veneer of civilisation and revert to a primitive, terrifying lust for blood—a more horrible contrast with Disney's happy *Swiss Family Robinson*, it is impossible to imagine. *Lord of the Flies* was filmed in the West Indies last summer under the direction of Peter Brooke, and story has it that the boys used some of their leisure time to produce an 8mm. epic of their own with a camera they were given.

Careful enquiries having failed to produce any trace of the film they made, I doubt if we shall be seeing it. Maybe it was one of those convenient cameras with no film in it. I've used one several times to distract attention from the camera really being used. When filming street scenes, it's a tip to remember.



"Terrible Ten at Sea" is the title of this episode. There are 52 thirteen minute episodes in the series, which is the first children's dramatic series ever produced in Australia.

PROGRAMME NOTES

First of a weekly series about films for your home and club shows—package films as well as those for hire or free loan.

On Free Loan

Survival, 16mm. sd., 23 min., b. & w. Produced by Greenpark Productions for the Central Electricity Generating Board. On free loan to specialised audiences on demand from the C.E.G.B. Film Library, 10 Winsley Street, London, W.1.

Here is the story of a young workman who, in an effort to make quick money for his forthcoming marriage, becomes involved in a needless accident. In the angry discussions among the men on the site following this everyone agrees that such things should not happen. But who was to blame? Was it the workman who to hurry the job and increase his pay packet failed to take adequate safety precautions, or should the blame lie with the lazy foreman or negligent contractor?

A safety officer is appointed, but he has to not only make the men safety minded but also to overcome their prejudices against his job.

Directed by Eric Marquis, *Survival* is an extremely effective film. Before it was

over, I was more safety conscious than the safety officer and wanted to warn him not to lean too far over his ladder when he was nailing a "Safety Officer" sign over his door.

8mm. on the Ball

From safety to lack of it: the sky-scraping activities of Harold Lloyd are well known to most of us. Three of his films have just been released on 8mm. by Walton Films—*High Hopes*, *Assailing the Sultan*, and *Courtship Ahoy*. Extracts from the first two were shown on BBC-TV's *Picture Parade* on December 5th, 1961. All three films are 200ft., and priced at £3 15s. each.

Walton Films have also issued the first 8mm. sound films of Laurel and Hardy—*Live Ghost* and *County Hospital*. This famous pair has long been a favourite of 8mm. projector owners and as most of their films were originally sound, magnetically striped copies should be even more popular among buyers and hirers. Each film is 400ft. and is priced at £14.



The sky scraping activities of Harold Lloyd are shown to us on 8mm by Walton Films.

Special Orders

Many of you have written in to ask about the availability of old newsreels on 8 and 16mm. There are two sources which can often provide the required footage to special order—Warner-Pathe and the G.B. Film Library.

Warner-Pathe will reduce any of their newsreel material to 8 or 16mm. on request—so long as they can find it in their archives. The main proviso is that enquirers should be very specific in their requests. 8mm. users may be asked to buy two copies of less popular material in order to conform with normal reduction printing processes. Prices depend on the number of prints, the gauge, the footage and the age of the material. Enquiries should be addressed to Warner-Pathe Ltd., Warner-Pathe House, Wardour Street, London, W.1.

AMATEUR

★ LIMITED SUPPLIES AVAILABLE ONLY ★

Cine Diary

... contains 48 pages of invaluable reference matter including:

1962

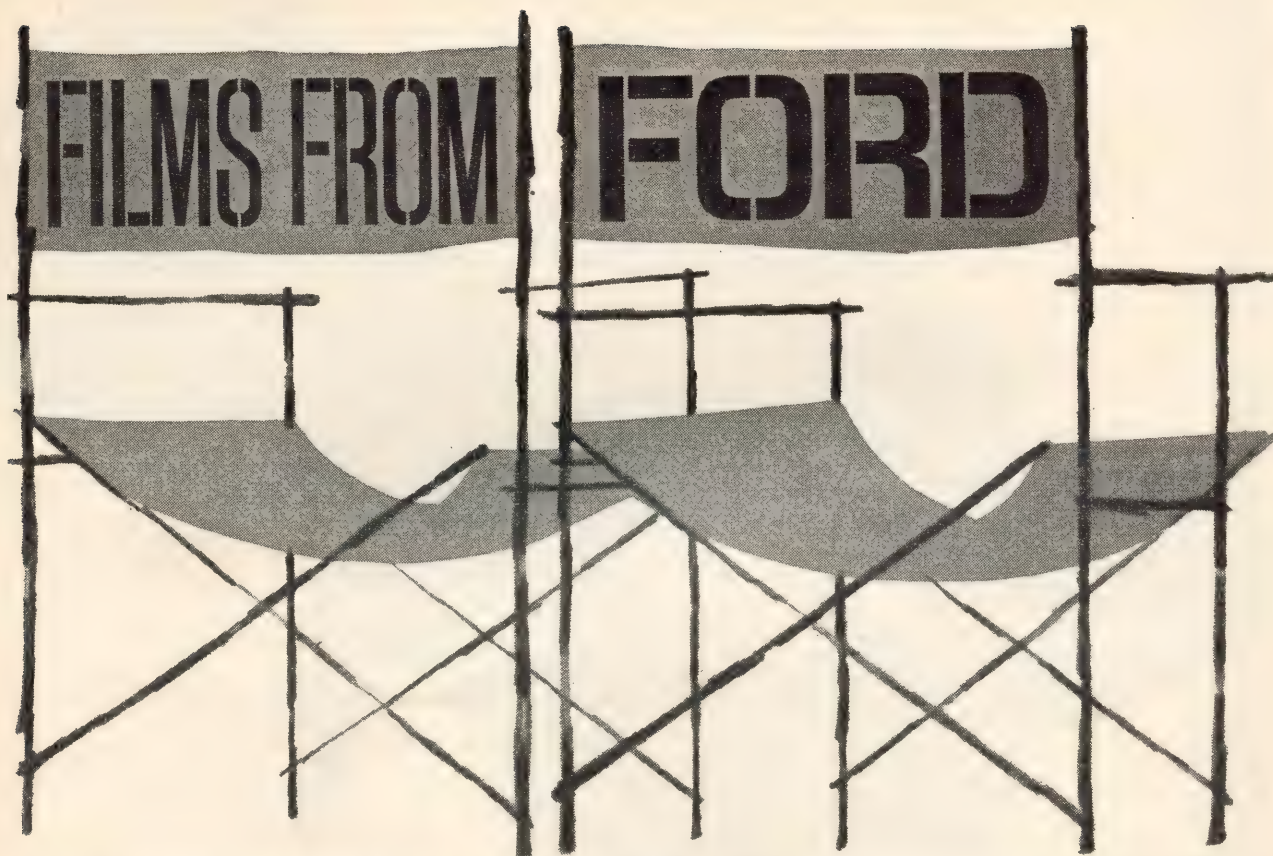
DAYLIGHT EXPOSURE CHART
USING AN EXPOSURE METER
INDOOR LIGHTING
ARTIFICIAL LIGHT EXPOSURE
TABLES
COLOUR FILMING
TITLING
CHEMICAL FADES
SELLOTAPE WIPES
STROBOSCOPES

Plus a 32 page Exposure Record

Postal and other diary information: with spaces for one week's diary on each double page. Also 16 pages of maps in colour. Bound in heavy quality rexine. Size 4 × 2½ in.

Order a copy today! only 5/6 (postage 3d)

To your photo dealer: or in case of difficulty to:
Fountain Press, 46-47, Chancery Lane, London, W.C.2.
Please send me copies of the Amateur Cine Diary 1962 at 5/6 each.
Name
Address



CLASSIC HOLIDAY The glory that was Greece, contrasted with the modern towns and holiday resorts of this fascinating country. The Consul Classic takes us for 35 minutes on a motor tour which includes Athens, Delphi, Olympia, Corinth and Mycenae—with many thrilling glimpses of the more rugged stretches of country which lie between. The warmth and colour of the atmosphere have been captured by the camera and blended with an evocative soundtrack of both native and modern city Greek music. A worthy companion film to one of our most popular travelogues—"The Three Graces".

SISTERS UNDER THE SKIN This is an atmosphere film, packed with pace and racing excitement. A 'must' for motor club film shows, the film will appeal to general audiences everywhere.

RIVER TO DAGENHAM Between Charing Cross and Dagenham stretches the jungle of London's waterfront: a continuously shifting panorama of cranes and docks, wharves and back streets. This 17-minute colour film, cast in the form of a trip by river launch, carries us behind the facade of London's river, from the heart of the city to the broader reaches of the Thames estuary.

These are among the latest additions to the Ford Film library, joining the ever popular top prize winner "We are the Lambeth Boys", "Star Performer" (the new 5/7 cwt van companion film to 'Bandwagon'), and "Safari to Success". These sound films and many more are available on 16 mm. Write or use the attached coupon.

**BORROW THEM FREE FROM THE
FORD FILM LIBRARY**

TO: FORD FILM LIBRARY, DEPT. R5A/A

Cheapside House, 135-147, Cheapside, London EC2

A.C.W.

I am interested in borrowing the following films :—

.....

*I would/would not like a free catalogue containing complete list of Ford Films
for showing to.....*

ON (DATE).....

NAME.....

ORGANISATION.....

ADDRESS.....



PRESENTING THE BOLEX

SPECIFICATION Zoom Ratio 5 to 1—Minimum focal length 8 mm. Maximum focal length 40mm.—Maximum relative aperture f/1.9—Reflex viewfinder with built-in split-image rangefinder—Photo resistance cell—behind-the-lens exposure control system (up to 400 A.S.A.)—Seven filming speeds : 12 to 64 f.p.s.—Variable shutter—backwind—Standard 8 mm. spool loading—Supplied complete with pistol grip and English hide fitted carrying case—Price £165.0.6. inclusive of purchase tax and surcharge.



IT'S ALMOST HERE . . . from Bolex in Switzerland, makers of the best cine equipment in the world, comes news of their most outstanding and long awaited development—the 8 mm. Bolex Zoom Reflex P1. This new cine camera, assured of success, is the result of years of intensive study and research. Beautifully designed and styled, it combines optical perfection with mechanical supremacy. Bolex exclusive features are retained, yet it's simple to use and will appeal to beginner and enthusiast alike. Its exposure control system is the latest development of the famous Bolex cell-behind-the-lens principle which accurately adjusts the aperture to cover the entire zooming range. The Reflex viewfinder gives a large, clear, parallax free image and incorporates a built-in split-image rangefinder. With variable shutter and backwind; truly an amazing specification and backed by Bolex—makers of the best cine equipment in the world.

ZOOM REFLEX P1

Distribution starts in January, but don't wait—be sure of one of the first. See your dealer now for details, or write for leaflet to:—

CINEX LTD · BOLEX HOUSE
SOUTHGATE · LONDON N.14
TELEPHONE: FOX Lane 1041 (10 lines)





Do you possess a **16** mm. sound projector?

If so, how about giving up an evening to put on a film show at your local Hospital, Youth Club or Old People's Home? From May 1st the Dunlop Film Library will be sending out on free loan a one-hour entertainment programme for this purpose.

PROGRAMME ACW (All in colour)

HORIZONS BELOW

Underwater swimming

ON SAFARI

Armand & Michaela Denis

MONTAGE

General interest

This programme may only be shown when no admission charge is made.

CUT OUT COUPON AND POST TO—

DUNLOP

FILM LIBRARY

**WILTON CRESCENT, MERTON PARK,
LONDON, S.W.19**



Please send me programme ACW for showing to

AUDIENCE.....

ON (DATE).....(OR ALTERNATIVE DATE)

NAME

ADDRESS

Please send me Dunlop Film Library Catalogue.

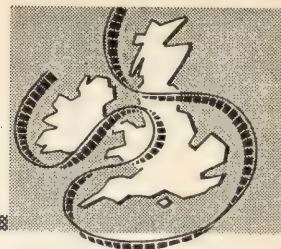
(Tick if required)

☐

CFH/PRI/6

ACW

NEWS REEL



Edinburgh

Recent proposal by EDINBURGH's Lee Crawford for 16mm. only at their public shows has drawn stormy answers in the club bulletin from users of 8 and 9.5mm. Most telling comment, perhaps: "It's the photographer, not the man in the street, who is so interested in high-quality images. Get a script that will satisfy the competition judges, shoot it with a £12 camera, and you will hear no comment about definition from the layman, in his blissful ignorance of the term. So let us continue to show the public our prize-winning films—in any gauge".

Mozambique : Big Prize Range

Fourteen major prizes! That's what's on offer in this year's Mozambique International Amateur Cine Festival run by LOURENCO MARQUES Society, who'll be glad to supply entry forms to competitors, Open to 8 and 16mm., silent or sound (magnetic or optical, *not*, it appears, tape), the organisers make a small entry charge. Closing date is April 1.

Glug Bubble Pop !

Shooting films for clubs engaged in other hobbies has always been a fascinating job for cine societies. BRISTOL have been meeting members of a sub-aqua club for "preliminary exploratory discussions". (Stock Exchange note: A boom year ahead for manufacturers of waterproof camera cases?)

Between the Lines

The Lamphouse, QUEENSLAND's excellent monthly bulletin provides the following:

Quote No. 1: "Greg Bentley has designed a neat little mixing gadget, and Greg, Doug Phillips, Steve Russ and Roy Charlton swamped the latter's kitchen with tape-recorders, turntables, projectors, stroboscopes, double adaptors, and such a maze of cords, wires and leads that Doris Charlton had to literally fight her way through them to make some much needed supper for the harassed technicians".

Quote No. 2: (later in the same issue), "Doris and Roy Charlton have left for a leisurely two-months tour through Singapore, Malaya, Thailand, Hong-Kong, and the Philippines".

Gosh! We usually just compensate with a box of chocolates!

Thanet Make Ambitious Start

Straight into an 8mm. sound-stripe production go the members of newly-formed THANET. But there's an urgent need for films on hire from other societies for projection nights, and a ready welcome to extra members—with or without skill and equipment.

Depravity in the North ?

"Excuse me", said the passer-by to KEIGHLEY Cine Club's

AMATEUR CINE WORLD

BARGAINS

PRESS DATE FOR ADVERTISEMENTS IN THE
ISSUE DATED JANUARY 25th—FIRST POST ON
MONDAY JANUARY 15th

- **RATES** 6d. per word. (minimum charge 8/-) repayable to Amateur Cine World, 46/47 Chancery Lane, London, W.C.2.
- **BOX NUMBERS** available to all advertisers. Cost 2/- extra per advertisement.
- **THE PUBLISHERS** retain the right to refuse or withdraw advertisements at their discretion, and do not accept liability for delay in publication, or clerical or printers' errors.

LATEST MARK 3 RECORDER

Coated f/1.9 lens, variable iris, 2 and 16 frames per sec. 3 speed shutter. Takes 16mm. film in magazines. Complete with magazine. BRAND NEW.

OUR PRICE £4/0/0

Spare Magazines 10/- each.

G.45 16mm. GUN CAMERAS

Magazine loading, 16 f.p.s. 2in. f/3.5 lens (fixed focus), 24 volt. Complete with magazine.

OUR PRICE NEW 45/-

(Post 3/-)

Spare New Magazines 6/-

G.45 16mm. Hand Operated, magazine loading
TITLING UNITS. NEW 45/-.

12 x 25ft. Fast Pan (1960) 16mm. ...	35/-
6 x 50ft. Slow Pan (1959) 16mm. ...	35/-
Empty Siemens 50ft. Magazines ...	15/-
50ft. Reloading Medium Pan 16mm. ...	7/6
100ft. Spools Fast Pan 16mm. ...	15/-
Empty Kodak Magazines New ...	3/6

NEW PROJECTOR LAMPS

GREATLY REDUCED

500w., 110 volt, for L516, 3 for 25/-
(Post 2/6)

750w. 100v., for Debie ...	12 6
750w., 110v., for Bell-Howell ...	£1 10 0
1,000w., 110v., Bell-Howell ...	£1 5 0
300w., 110v., Pre-focus ...	12 6
200w., 110v., Pre-focus ...	12 6
100w., 30v., for Specto ...	10 0

Postage 1/6 extra.

G.B. L516 PROJECTORS

Sound-Silent, 500 watt, 230v. A.C./D.C., 1,600ft. arms. 12in. speaker. **OUR PRICE £55.**

POSTAGE EXTRA ON ALL ORDERS

A. W. YOUNG

159 Chatsworth Rd., London, E.5

Telephone: AMHerst 6521

ROBIN HOOD FILM HIRE LTD.

8mm. COLOUR & BLACK & WHITE
CATALOGUE 1/-

P.O. SQUARE • CARLTON • NOTTM.

Free on request —

Memo 12, our revised Leaflet on Film Supplies, Processing Service, d/8 TODD TANK & Chemicals.

Memo 11, details 9.5mm. Services.

TODD TANK Brochure gives fuller details of this equipment.

"CINE FILM PROCESSING" costs 4/6d. post free, and tells you how we do it and how you can.

MICROFILMS LTD.

ST. ANDREWS STREET, DUNDEE

PROJECTORS

MURRAY'S OF GLASGOW, Scotland's largest Cine Dealers, maintain a record stock of cine projectors, Magnetic sound on 16mm. (Bell & Howell and Bolex) or 8mm. (Cirse Sound). Demonstrations by appointment.

CINE PROJECTORS, cameras, films, tape-recorders—bought, sold, exchanged and repaired, H.P. facilities. Spares supplied, all makes. Lists S.A.E.—Tele-Cine Services 24 Park Road South, Birkenhead.

VICTOR MORRIS OF GLASGOW. All 8mm. projectors, no deposit, easy terms, best exchanges, call now, 343 Argyle Street, Glasgow, C.2. Central 8958.

MAGNETIC/OPTICAL PROJECTOR, 16mm., latest model, wonderful sound quality, available now. £2, 10. 0. per night. Fiestafilms, 18 Blandfield Road, S.W.12.

"CIRSE-SOUND" 8mm. Magnetic Stripe Sound Projector. It records and has play-back, superimpose, and can be used as P.A. system. Nice case which holds projector, and has built-in speaker, complete all leads, instructions, test film, 18 and 24 f.p.s. low voltage lamp, cost new £169 10. 0., sell for £119, cash. Been run for hour's show only. Also Bolex B8L with back wind, 12-64 f.p.s., V/Shutter, built-in exposure meter, fitted Yvar f/1.8 focusing lens, case, pistol grip, instructions, new price £99, sell £69, perfect. Also Roller White 40" x 30" screen, £3. Sell complete outfit for £184. Evenings after 7 p.m. or day SIL 6612 to give message, 54 Yardley Lane, Chingford.

BOLEX SONORIZER 8mm. stripe attachment. As brand new. Unwanted gift. Cost £105. Best offer. Demonstration London or Southend. New Cross 2277

BOLEX M8R. Latest model. Fitted with 25mm. lens. Perfect condition £40. Telephone evenings, Bunnin at Burgh Heath 5003

FILMS & FILM LIBRARIES

MURRAY'S OF GLASGOW, Scotland's largest Cine Dealers—sell 8 and 16mm. films. Hire Service for 8 and 16mm. projectors. Authorised Booking Agents for all 16mm. Sound Film Libraries. Own 8mm. Library (for Scottish hirers only).

CONTINENTAL FILMS. The latest exciting 8mm. films from France. Call or send 6d. in stamps for illustrated leaflet. Cinevue Pocket Viewer, 37/6. Capitol Films (Dept. ACW), 193 Wardour Street, London, W.1. GER 8196 (T/C).

8mm. FILMS FOR SALE. Lists mailed 3d. Cine-Optics, 19 College Road, Harrow, Middx.

8mm. B. & W. DOUBLE RUN Neg/Rev. film in medium and fast pan 7/- per 25ft. (ex. of proc.). 9.5mm. B. & W. film 27" and 29" 5/6 per 25ft. roll (ex. of proc.). 16mm. Ansco B. & W. Pan 6/6 per roll 50ft., Ilford 16mm. B. & W. Pan 5/6 per 50ft. also sealed tins 6 x 50ft., 32/6 in medium speed 16mm. Pan film, medium speed 12 x 25ft. rolls 17/6, sealed tin. G45 Cine Camera, complete with magazine and 25ft. film £2 10s. 0d. (post 3/- ex.) G.G.S. Recording Camera, latest model £3 5s. 0d. (post 3/- ex.). Safe and save when "Dealing Direct"

DIRECT PHOTOGRAPHIC SUPPLIES LIMITED 224 Edgware Road, London, W.2. AMB. 4427/8.

KIRKHAM FILM SERVICES LTD., sell, exchange and hire 8mm., 9.5mm., 16mm. sound/silent films. Stamp for details. Henry Street, Warrington.

THE BEST OF SIR ALEXANDER KORDA. Available now, the most comprehensive selection of films produced by Sir Alexander Korda. Full details and terms for 16mm. sound hire available from: Forth Films Limited, 4 Golden Square, London, W.1. REGent 4643.

SUPER CINE 8mm. LIBRARY, varied films for hire. Catalogue, 21 Greenock Way, Romford, Essex. Romford 63878.

EXCLUSIVE FILMS for the collector. Send 2/6 for fully illustrated catalogue and lists. **SELECT FILM DISTRIBUTORS (C.W.)** 82 Dollis Hill Avenue London, N.W.2.

16mm. SOUND FILM HIRE—Cartoons and Shorts—Catalogue free—Pardoe, 5 Taylors Lane, Oldbury, Birmingham.

CAMPKINS of Cambridge

This Week's List of Stock Items (used)

Kodak Royal 16mm. Mag. f/1.9 ...	£35 0 0
Bell/Howell Autoset 16mm. Mag. f/1.9 ...	£39 18 6
Bolex H16 f/1.5 Dallmeyer Speed ...	£85 0 0
Bolex H16 f/1.4 Switar ...	£98 10 0
Yvar 15mm. W/A for H 16 ...	£25 0 0
Yvar 75mm. f/3.5 Tele for H16 ...	£25 0 0
Pathe 9.5 Cinor f/1.9 Foc. ...	£10 0 0
Pathe 9.5 Motocamera ...	£7 10 0
Bolex C8SL Yvar f/1.9 Foc. ...	£48 10 0
Bolex C8 Yvar f/2.5 case ...	£28 10 0
Bolex D8L Yvar f/1.9 FF ...	£68 10 0
Bolex D8L Yvar f/1.9 Foc. ...	£75 0 0
Cine Nizo Exposomat ...	£35 0 0
Bell/Howell Tri Lens f/2.5 ...	£32 10 0
Yashica 8T2 Both f/1.4 Lenses ...	£42 10 0
Cine Nizo Helimatic S2R f/1.9 and f/2.8 ...	£50 0 0
Zeiss Movigonar W/A for Movikon ...	£21 10 0
Xenar 36mm. f/2.8 D Mount ...	£15 0 0
Dallmeyer Popular 1 1/2" f/4 D ...	£10 0 0
D/V Finder for Bolex H8 ...	£8 18 6
Vapie 1" and 2" Prisms for L.M. Bolex 8 ...	£3 5 0
Serital (D) 1" f/1.9 with V/F ...	£17 10 0
Culminon f/1.9 13mm. Foc. D ...	£8 10 0

PART EXCHANGES

HIRE PURCHASE

Cash with order or C.O.D. post for immediate delivery.

Campkins Cameras

(Dept. A.C.W.)

15 King's Parade, Cambridge

Telephone: 51791

Hours 8.45 to 6 p.m.

(Thursday 1 o/c.)

VICTOR MORRIS OF GLASGOW

No deposit—38 weeks to pay—5% charge

CALL TODAY—YOURS TOMORROW

CINE or STILL

343 ARGYLE STREET, GLASGOW, C.2

CENtral 8958

For ALL your CINE supplies

KIRK'S CAMERA CORNER

The largest stock in S.E. London

Open on Friday till 7 p.m.

256/8 KIRKDALE, SYDENHAM, S.E.26

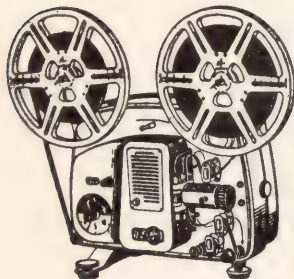
Telephone: SYDenham 5416

HONESTY

has paid us well

R. G. Lewis are successful photographic dealers, and the '202' is a byword for quality and service with all camera enthusiasts.

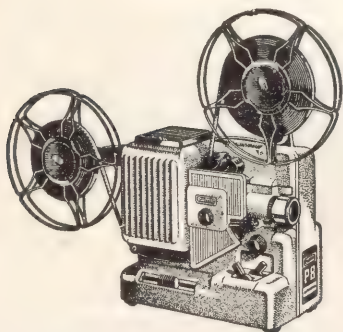
It was done by being straight and honest in all dealings with our customers. We can truly say that 'Honesty has paid us well'—it brings us a steady stream of customers and they all leave extremely satisfied and return again.



BOLEX 8mm. TITLER

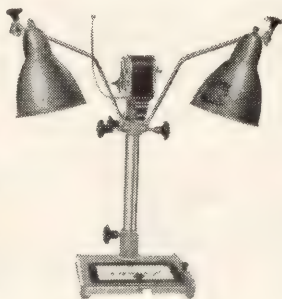
The Bolex Titler is equal in quality to a Bolex camera and is complete to satisfy the critical enthusiast. It has a revolving plate, flap over, drum, travelling titles, etc. You can let your imagination have full say when you use a Bolex titler; it is primarily made for Paillard Bolex 8mm. cameras. Price is £31/10/0 complete with reflectors and accessories.

We have a number of less expensive and simpler cine titlers for 8 and 16mm. and shall be pleased to furnish fuller details on request.



PAILLARD BOLEX 18-5

This is the projector that a true 8mm. enthusiast would want to possess. Its light output is truly brilliant by means of the 8v. 50w. lamp with integrated reflector. Normal projection speed is 18 f.p.s. and the slow motion speed of 5 f.p.s. is flicker free which has to be seen to be believed. The lens has an aperture of f/1.3 and a single switch controls the motor for forward or reverse with lamp on or off. The projector needs no maintenance. Film threading is absolutely simple, and the lens mount pivots clear from the gate. Available in smart tone carrying case, complete at £59/10/0.



EUMIG 8mm. PROJECTORS

If £50 is your limit for an 8mm. projector we recommend one of the Eumig range. The P8 Standard has a f/1.4—20mm. lens, variable speed control and costs only £30/15/0. The P8 Automatic is available with a f/1.3 zoom lens 15 to 25mm. for varying the picture size, it also incorporates forward and reverse projection, still picture and powered rewind plus automatic threading. At £39/10/0 this is probably the best value on the market. The P8 Phonomatic has all the features of the model just described plus a tape synchroniser. Each Eumig is fitted with a high intensity 12v. 100w. lamp. Price of the P8 Phonomatic is £46/15/0.

Lowest Easy terms available on all goods over £10
R. G. Lewis Ltd.
202 High Holborn
London W.C.1
CHancery 2916

ENQUIRY FORM: Please send me details on.....

I wish to Part exchange..... cash/H.P.
 (8, 12, 18, 24 months)

Please enter your name and address below before posting.

Publicity Secretary, B. G. Whitfield, "can you direct me to the Sin Club?" So, he concludes, they're not only well-known, but positively notorious!

A recent club night included one thirty-year-old film taken with a hand cranked Pathe. Members were amazed how well it had stood the test of time.

Newsbriefs

- Enthusiasm runs high in South Africa. Two hundred members attended JOHANNESBURG's "President's Evening".
- INVERCARGILL, N.Z.'s. Southern 9-5 Cine Club, have enough feminine support to hold a Ladies' Night, "when we hope the ladies will provide the programme".
- Acid comment by STOKE-ON-TRENT in announcing a programme: "Come and see the efforts of people who make films—the habit can be catching!"
- Comment by TORONTO after a recent ACW Ten Best showing: "No two people felt the same about any one particular film. Doesn't it make sense, then, that the judges in these contests have a really difficult job in trying to select a winner, or even ten winners?"
- VICTORIA report no fewer than twenty-five of their members will be making the long journey (£40 by rail, £90 by air) for next Easter's Australian Amateur Cine Convention. But before that there's frenzied activity right now; entries for Australia's 1962 Five Best close at the end of this month.

For easy reference to clubs mentioned in this week's Newsreel secretaries' addresses are listed below:

EDINBURGH: W. S. Christie, 11 Hillpark Road, Edinburgh 4.
 LOURENCO MARQUES: P.O. Box 2205, Lorencos Marques, Portuguese East Africa.
 THANET: R. Wren Bellis, Drum Cottage, East Stourmouth, Nr. Canterbury, Kent.
 KEIGHLEY: G. B. Whitfield, 18 Temple Street, Keighley.
 JOHANNESBURG: Mrs. J. Millar Morison, P.O. Box 11180, Johannesburg, S.A.
 INVERCARGILL, N.Z. (Southern 9.5): Miss J. Buttolph, 129 Clyde Street, Invercargill, N.Z.
 BRISTOL: D. E. Stevens, 31 Wellington Hill, Horfield, Bristol.
 QUEENSLAND: M. E. Peake, Box 1189P, G.P.O., Brisbane, Queensland.
 STOKE-ON-TRENT: K. F. Jupp, 235 Chaplin Road, Dresden.
 TORONTO: D. Davy, 98 Thistledown Bvd., Rexdale, Ontario.
 VICTORIA: A. Bresnahan, 2 Inverness Way, North Balwyn, Victoria.



Final stages in Wilf Watter's To the Palace—about a now-defunct North London railway line to Alexandra Palace. Effects from the Gramdeck are mixed on to the master track.

IF IT'S
9.5
IT'S

PATHESCOPE
REVERE · WOLLENSAK
SPECTO · 8mm. & 16mm.

REPAIRS
J. W. Foster & Sons Ltd.
Bedford House, Chiswick High Road,
London W.4. (Spurlings Corner, Opp.
Flyover) Telephone: Chiswick 6937

FOSTERS

FILMS!

8mm. sound & silent movie films including cartoons (Bugs Bunny, Mickey Mouse, Woody Woodpecker etc.), comedies (Abbott & Costello, Laurel & Hardy etc.), westerns (Hopalong Cassidy etc.), adventures, interest, thrillers etc.
Prices from 24/- (Post Free).

Industrial Service Dealers for
RANK PRECISION INDUSTRIES LIMITED
manufacturers of BELL & HOWELL cine equipment

CINEPHOTO

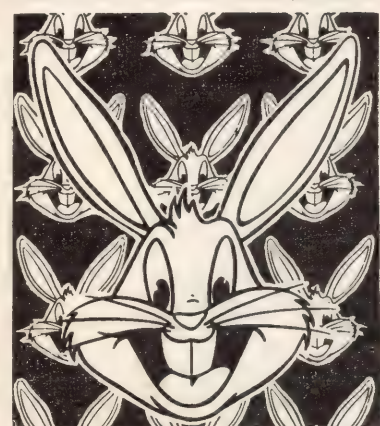
Equipment Limited. Tel.: BLAckfriars 6287 and 9044
172 CHAPEL STREET · MANCHESTER 3

SENSATION

Brand New Clearing stock of 40" by 40" Washable white automatic Tripod screens. Adjustable height. Spring roller. Carrying Handle. Listed formally £9.15.0. Offered at only 70/- each. Carr. 4/-. Brand new Stock of Pelmet Screens. Same size and surface. In Metal canister. Handsomely finished. Ideal for pelmet or wall. Listed at £7.12.6. Offered at 47/6 each. Carr. 3/6. Available only from—

REALM FILMSCREENS LTD.

92, STROUD GREEN ROAD, LONDON, N.4 Archway 8010



Wonderful films for
the family

- Sylvester and
- Tweety Pie
- Bugs Bunny
- Keystone Kops

Action with:—

- "They Died with
Their Boots On"
- "Charge of the Light
Brigade"
- "Moby Dick"

Nearly 100 titles
in 8mm.

100ft. b & w 45/- 200ft. b & w £4.5.0 100ft.
color £4.17.6. 100ft. color sound £7.17.6.

Write NOW for free catalogue of titles

CINE ACCESSORIES (FILMS) LTD.,
15 Bond Street, Brighton Tel: 27674

FILMS & FILM LIBRARIES

8mm. FILM HIRE LIBRARY: variety from cartoons to all interests—S.A.E. for catalogue, details and membership form from Sweatman Hedgeland Ltd., Broadway, Maidstone, Kent.—U.K. only.

"HIS HAPPY HEATH" The delightful Eastman-color. Tale of a little boy lost on Hampstead Heath now available for outright purchase. Without commentary a full Concert Orchestra takes its place telling the story in beautiful music. R.C.A. sound, 3 reels, 16mm., £65, 8mm. £45. "Little Venice", Musical Story as above of London Canals. Colour, 2 reels 16mm. £35, 8mm. £25. Caledonian News Review Ltd., 22 Greek Street, W.1. Gerrard 0702.
9-5mm. FILMS. Sale, Cine magazines as new. 6x300ft., 1,800ft. sounds, £5. Pearce, 1 Bowrons Avenue, Wembley.

FAMOUS CLASSICS ON 8mm. FOR HIRE: Great Train Robbery, Highlights of Birth/Nation, Pearl White Serial extracts, Americano (Fairbanks) Sennett comedies, etc. Details and membership form, stamp. E. H. Butler, 14 Benhurst Avenue, Elm Park, Hornchurch, Essex.

WANTED**MURRAY'S OF GLASGOW**

Scotland's largest Cine Dealers will purchase for cash or part exchange your present equipment. Terms available. Write, call or phone for better service and guaranteed satisfaction.

C. MURRAY LTD.

THE CAMERA CENTRE,
146a QUEEN STREET, GLASGOW, C.1.
Telephone: CENTRAL 4887

SCOTLAND'S LARGEST CINE DEALER

SCOTLAND'S LEADING CINE DEALERS require Top quality Cine equipment for Cash. Highest Part-Exchange allowance on your present equipment. Excellent Hire Purchase Terms available. CHARLES FRANK LTD., Saltmarket, Glasgow. Phone: BELL 2000.

WANTED: SECONDHAND BOLEX and other cine equipment. Highest prices. Burlington Cameras Ltd., 25 Burlington Arcade, London, W.1. HYDe Park 0040.

WANTED: SURPLUS CAMERAS, enlargers, cine cameras and projectors; photographic equip. of every description, surplus and outdated film and paper; large or small quantities. Phone, write or call, Spears (Dept. A), 14 Watling Street, Shudehill, Manchester; phone BLAckfriars 9432 (5 lines). Bankers: Midland Bank Ltd.

VICTOR MORRIS OF GLASGOW. 8mm. Cameras and Projectors, best allowances, cash or part exchange. 343 Argyle Street, Glasgow, C.2. Central 8958.

ARGUS 9-5 CAMERA, lens not essential. Hall, 1 Ash Crescent, Leeds 6.

ACCESSORIES

MURRAY'S OF GLASGOW, Scotland's largest Cine Dealers, can supply by return every important cine accessory.

L516 PROJECTOR LAMPS, new boxed, 3 for 25s. ditto, unboxed, 3 for 20s. 3 Milton Street, Derby.

GOLDEN FILMS LTD.

50 NEW AMERICAN AND BRITISH FEATURE RELEASES, also many shorts available for hire, 16mm. sound. Reduced rates for home users, clubs, etc. 2/6d. (refunded on first booking), for large, new Catalogue, over 400 titles.

60-66 WARDOUR STREET, LONDON, W.1
(GERrard 5121)

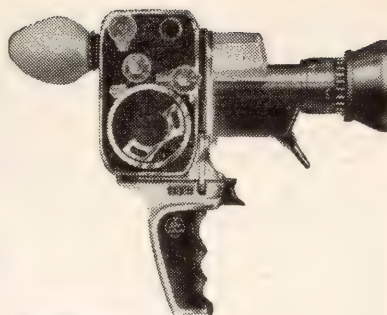
FOR SALE.—Bolex Synchroniser with collapsible table little used. First £12 secures both. Box 441

CAMERAS & LENSES

MURRAY'S OF GLASGOW, Scotland's largest Cine Dealers, can supply any new camera or projector. Hire Purchase Terms, for your convenience. Second-hand bargains always in stock. Tell us what you are looking for, we may have the very thing available at a great saving. Camera Hire Service!

VICTOR MORRIS OF GLASGOW. 8mm. cameras, no deposit easy terms, best exchanges, call now, 343 Argyle Street, Glasgow, C.2. Central 8958.

THE CAMERA SHOP. John Davis, Bognor, are Cine specialists, offering the best selection and largest stock of photographic equipment in West Sussex. Easy terms, part exchanges, editing, copying, etc. 40 Station Road, Bognor Regis. Write or Phone 3877.



Available Mid-January:-
THE BOLEX ZOOM REFLEX P.I.

fitted with f/1.9 8-40mm. Pan Cinor Zoom focusing from 3½' to infinity, 7 filming speeds, single shot, variable shutter and backward. Complete with Lens Hood and Filter Mount, Pistol Grip and Leather case
CEZCO £165 0 6

FILTERS

la U.V.	HUSUV	each	£2 15 0
85A to D conversion	HUSAD		
Neutral Density	HUSNE		
Yellow	HUSYE		
Close up lens M1	BOZUM	...	£2 2 0
Cable Release with locking screw			
DERAC		...	11 3

Highest allowances made for your existing equipment against the new P.I.

**D8LA, B8LA and C8LA cameras
NOW AVAILABLE FROM STOCK****BOLEX EQUIPMENT**

H16RX f/1.4 Switar, case	...	£160 0 0
H8 f/1.5 Switar, fader, eye level focus, and case	...	£90 0 0
H8 f/1.8 Yvar 13mm. Dallmeyer f/2.5, 6-5mm., f/1.9 Serital 36mm.	...	£100 0 0
Shop soiled D8L f/1.8 Yvar	...	£75 0 0
Shop soiled B8L f/1.8 Yvar	...	£65 0 0
C8SL f/1.8 Yvar, as new	...	£37 10 0
B8 f/2.5 Yvar	...	£29 10 0
B8L f/1.9 13mm. Yvar, f/2.8 36mm. Yvar, in maker's box	...	£47 10 0
C8 f/2.5 Yvar with case	...	£26 0 0
F/2.8 Yvar 36mm. 'D' Mount	...	£16 10 0
F/2.8 Yvar 16mm. 'C' Mount	...	£17 0 0
F/2.8 Yvar 75mm. 'C' mount	...	£28 10 0
Set of filter mounts for H16 STD	...	£1 15 0
Camera Base for H8/16	...	£2 0 0

CINE EQUIPMENT—SECONDHAND

8mm. Konica 1, Zoom f/2 Hexanon with wide angle converter and case	...	£55 0 0
Admira 811A, Mirar f/2.8 and Tele-mirar f/3.5 35mm., outfit case	...	£29 0 0
8mm. Zeiss Movikon, f/1.9, var. speeds, E.R.C.	...	£25 0 0
8mm. Nizo Exposomat, f/1.9 mag. loading, E.R.C.	...	£25 0 0
Bell & Howell 605B, f/2.5 Trital 36mm. Trital f/3.5	...	£22 10 0
Bauer 88C, f/2.5 Trital	...	£18 10 0
Bell & Howell 605 (Spigot) f/2.5 Mystal, f/3.5 Cooke 1½", w/case	...	£16 10 0
Bell & Howell 606H Projector (as new)	...	£32 10 0
Bell & Howell 635 Moviemaster Projector	...	£27 0 0
Filmovara Lens for above	...	£7 0 0

Up to £37/10/- allowed on your M8R projector against a new Bolex 18/5 Projector now available from stock.

THE BOLEX SPECIALISTS

BURLINGTON CAMERAS LTD

25 BURLINGTON ARCADE PICCADILLY W.1. HYD 0040

CAMERAS & LENSES

BOLEX C8 YVAR 2-5, as new, hardly used, case, etc., £20. C. Moore, 207 Darkes Lane, Potters Bar, Middx.

BOLEX H8 triple turret model, no lenses, octameter viewfinder, backwind and eye level focus, Cost £106, accept £75. Bolex 18-5 projector and sonorizer cost £147 accept £100. Haynor 8mm. Animette editor and Eumig splicer £6.10.0. All in new condition and under a year old. Box 440

ADMIRA 8IIA. Normal telephoto wide angle lenses. Range of filters and close up lenses. Including case £30. Telephone evenings. Bunnin at Burgh Heath 5003.

STOP PRESS

H16 STD f/1.4 Switar E.L.F. with case, mint, £110 Yvar 16mm. f/2-8, £17.10.0; Yvar 75mm. f/2-8, £28.10.0; Above as complete outfit, £150. Yvar 150mm. f/4 with case, as new, £47.10.0; Pistol Grip PODEC, £6.10.0; Bolex B8 f/1.9 13mm. Yvar focusing, £25; Kern f/2-8 36mm. Yvar, £14.10.0; M8R projection lens. 15mm. and 35mm. each £11.10.0 For H8/H16.—Camera base, £2; Right angle view finder, £1.5.0; Gate focuser, £5.10.0. Eumig Servomatic f/1.8 Xenoplan with Tele attachment and close-up, £40.

BURLINGTON CAMERAS LTD.

25 Burlington Arcade, Piccadilly, London, W.1.
Tel. HYDe Park 0040.

INSURANCE

BEST TERMS FOR LIFE ENDOWMENT ASSURANCE, house purchase, retirement provision. Cameras and accessories insured competitively. **CITY ASSURANCE CONSULTANTS LTD.**, 46 Cannon Street, London, E.C.4. City 2651/2/3.

MISCELLANEOUS

MURRAY'S OF GLASGOW, Scotland's largest Cine Dealers, maintain their own mobile projection unit. Fully equipped demonstration theatre available.

DUPLICATING, Shorthand, typing (MSS/Tapes), translating. Mabel Eyles, 10 Beaconsfield Road, London, N.11. Ent. 3842 (T/C).

THE CAMERA SHOP, John Davis, Bognor, offers full cine services, editing, titling and copying of 8mm., 16mm. and 9.5mm. Quotations sent without obligation. 40 Station Road, Bognor Regis. Phone 3877 (T/C2).

KINGSTON STUDIOS (SURREY) LTD. A luxurious studio fully equipped with the best professional lighting for still and cine work. Available for hire by the hour to amateur and professional photographers. Write for details. Photographs of various aspects of the studio's backgrounds and lighting, plus an illustrated photographic list and details of top models available for 10/- P.O. Write to: Kingston Studios, 39A St. James Road, Kingston-upon-Thames, Surrey. Kingston 3648.

SOUTH COAST YACHTING HOLIDAYS are tops. Illustrated brochure c/o. Folly Inn, Cowes.

MISCELLANEOUS

WE OFFER THE BEST 8mm. titling service available today. Send s.a.e. for details to: G. D. Thompson, 289 Cemetery Road, Preston, Lancs.

STOP PRESS

8mm. FILMS TURN PROFESSIONAL. Day and night we serve the film industry supplying camera units, editing, dubbing and recording facilities at a moment's notice (16mm. or 35mm.) This same professional service is now available in 8mm. cutting costs considerably, but still maintaining a very high standard. Exact synchronisation of music effects and lip-sync. direct dialogue shooting is now possible. Let our editing service give your production a professional finish or perhaps an estimate for the film you have always wanted but until now found too expensive.

CALEDONIAN NEWS

22 GREEK STREET, LONDON, W.1
Telephone GER 0702 (day and night)

SITUATIONS

CINE ENGINEER REQUIRED, North London. Good prospects. Write (Box 385) for appointment and details.

RECORDERS & RECORDINGS

TAPE/DISC/TAPE TRANSFER, duplicating. If quality and durability matter consult Britain's oldest transfer service. 1,800ft. USA tapes 30/-; 1,200ft. 22/- (Enclose this advt.) **SOUND NEWS**, 10 Clifford Street, W.1.

CLASSIFIED ADVERTISEMENT

ORDER FORM

For only 6d. per word you can make known your personal or trade cine requirements

To: THE ADVERTISEMENT MANAGER

AMATEUR CINE WORLD

46-47 CHANCERY LANE, LONDON, W.C.2.

Please insert my advertisement in AMATEUR CINE WORLD forinsertions, commencing with issue dated.....

I would like it to appear under the.....heading.

I do/do not require a box number.

Remittance for.....s.....d. is enclosed.

ALL CLASSIFIED ADVERTISEMENTS MUST BE PREPAID

PLEASE USE BLOCK CAPITAL LETTERS

NAME

ADDRESS

Advertisements for issue dated January 25th
first post on JANUARY 15th

DATE

Published by the proprietors Fountain Press Ltd., 46-47 Chancery Lane, London, W.C.2. Telephone: Chancery 1411 (ten lines). Printed in England by Hunt, Barnard & Co., Ltd., at the Sign of the Dolphin, Aylesbury, Bucks. Agents for Australia and New Zealand: Gordon & Gotch Ltd. Agents for South Africa: Central News Agency Ltd. (London Agents: Gordon & Gotch Ltd.). Registered for transmission to Canada & Newfoundland by magazine post. The title, *Amateur Cine World*, is registered at Stationers' Hall, London.



8mm.
**MAGNETIC
SOUND
FILMS**
from



WALTON

6 Excellent Quality Sound Films for 8mm. Sound Projector Owners
COMEDY

Bud Abbott and Lou Costello in "OH, MY ACHIN' TOOTH"
Lou has severe toothache. Bud forces him to visit a dentist whose methods are amusing to everyone except the patient. Excellent comedy.

One 200 ft. reel (10 mins. approx.) £7

COMEDY "MONKEY BUSINESS" featuring the Talking Apes
The attempts by two parents to smuggle their son into a hotel where no children are allowed are most ingenious. But Junior soon escapes and almost wrecks the hotel. Acted entirely by chimpanzees, this delightful comedy is a certain winner with children. One 200 ft. reel (10 mins. approx.) £7

COMEDY Laurel and Hardy in "LIVE GHOST"
Bribed into shanghaiing a crew, Stan and Ollie are shanghaied themselves. On board ship they are involved in what they think is murder. When the "ghost" returns, the trouble really starts. Strongly recommended.

One 400 ft. reel (20 mins. approx.) £14

COMEDY Laurel and Hardy in "COUNTY HOSPITAL"
Laurel visits Hardy who is in hospital. After a good deal of knock-about in which Oliver hits the ceiling, their drive home in a tin lizzy is even more hectic!

One 400 ft. reel (20 mins. approx.) £14

CARTOON "THE MAIL GOES THROUGH"
The amusing story of how two reckless villains attempt a train robbery, but good triumphs over evil—and the mail goes through!

One 200 ft. reel (10 mins. approx.) £7

WESTERN Ken Maynard and his wonder horse Tarzan in "SECRET ASSIGNMENT"

Assigned to run down stagecoach robbers, Deputy Marshal Mitchell traps the gang in a saloon. But they fight their way out. There follows plenty of hard riding and shooting before the bad men are finally rounded up.

One 400 ft. reel (20 mins. approx.) £14

For full details of these and hundreds of Walton Silent Films available, please write for free catalogue.

**WALTON FILMS are obtainable from all dealers or from
WALTON SOUND AND FILM SERVICES**

282 KENSINGTON HIGH ST., LONDON, W.14 WESTern 6445/6

*You'll be Better Informed
if you also take*

AMATEUR MOVIE MAKER

The MONTHLY Cine Journal

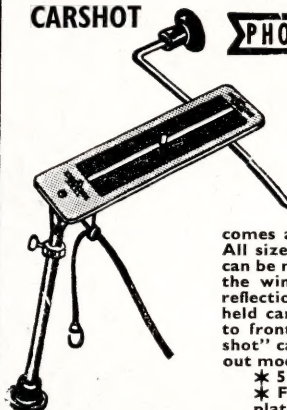
FEBRUARY ISSUE NOW
ON SALE. PRICE 2s.

Place a regular order with your
newsagent or photo-dealer.
Annual subscription 30s. (\$5.00)
from



FOUNTAIN PRESS LTD:
46-47 Chancery Lane
London WC2

**MALHAM
CARSHOT**



**MALHAM
PHOTOGRAPHIC EQUIPMENT
S.E.3**

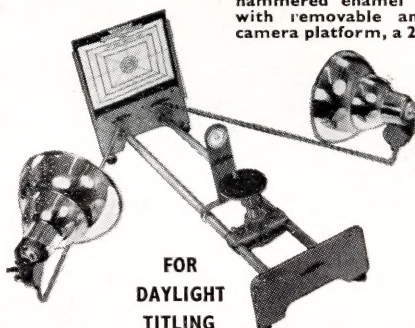
**DON'T LET CAMERA SHAKE
SPOIL YOUR TRAVEL FILMS**

The very best aid to a perfect travelogue is the "Malham Carshot". Filming while you drive becomes a pleasure even for the lone driver. All sizes of camera, both 8mm. and 16mm. can be mounted at the correct distance from the windscreen to ensure rock-steady and reflection-free pictures far superior to hand held camera shots. Suitable for attachment to front, side, or rear windows, the "Carshot" can be installed in a few seconds without modification to the car.

* 5 point fixing for rigidity.

* Fully adjustable 10" x 3" camera platform suits any car ... £3 6 7

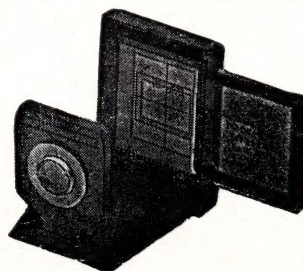
MALHAM "COMPLETE 86" TITLER



FOR
DAYLIGHT
TITLING

COMPLETE 86 TITLER ... £5 10 0
LIGHTING ARMS (pair) optional extra ... £2 1 6
SUPPLEMENTARY CINE TITLE OUTFIT ... £2 2 0

MALHAM "COIL 70" POCKET TITLER



The efficient miniature titler can give you professional quality titles even when used on location. The outfit is supplied with a wallet of "instant lettering". Superimposed titles are possible against either opaque background or the four transparent backgrounds provided. Back-projected titles using still slides are possible as well as macro-photography and the copying of your favourite still slides. The titler fits on to your camera lens, and when the title is arranged to your satisfaction it can be filmed direct by pointing the titler towards the sky or a bright background.

COIL 70 POCKET TITLER (P.T. 10/-) ... £2 12 3
Addition of Wallet of Instant Letters
(Black or White) ... 7 6



MALHAM INSTANT LETTERING

"Instant Lettering" brings you the finest lettering in the world, simply by transferring the letters dry from type sheet to any smooth surface. Can be used for rotating drum and travelling titles as well as flat surfaces.

STANDARD SET 500 letters in three sizes (1/2", 3/8", 1/4") ... 10 6
POCKET SET identical to standard but 750 letters of three smaller sizes ... 7 6

THESE GOODS SHOULD BE IN STOCK AT YOUR LOCAL DEALER — if you experience any difficulty please write to us for details:—

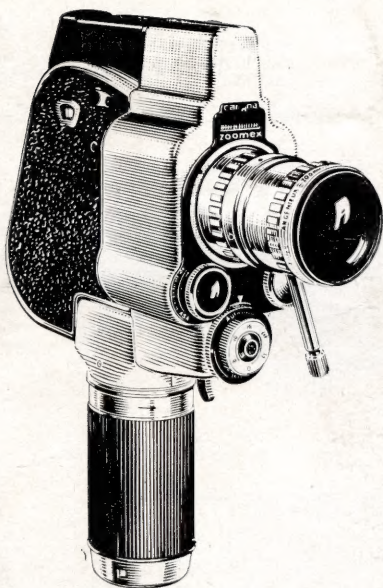
Write now for our new, free 52 page illustrated catalogue

MALHAM PHOTOGRAPHIC EQUIPMENT LTD.
65/67 Malham Road, London, S.E.23
Telephone FOREst Hill 9774

CARENA
CARENA
CARENA
CARENA
CARENA
CARENA
CARENA

ZOOMEX

LEADS IN CINE



Zoomex, there's magic in the name. The magic that is associated with a superb camera, a camera with quality that you can feel. Just rest the Zoomex in your hand, immediately you sense that this is no ordinary camera. The unusual handle which incorporates the motor (and winds it) keeps the centre of gravity low—makes the camera a joy to hold—you won't want to put it down. The superb fully automatic electric-eye frees you from all exposure worries and the Angenieux Zoom lens is a dream.

Out-dates, out-performs, out-classes all other 8mm. movie cameras. The fabulous Angenieux f/1.8 Zoom lens gives a zooming range from 7.5 to 35mm.—a ratio of 1:4.6. Consistent 16mm. quality on 8mm. film with all the advantages of the smaller size. Zoomex's fully automatic electric-eye is powered by the latest battery resistor circuit—the most accurate and reliable system today.

£131 . 15 . 10

For full details write:

DEPT. K37 PHOTOPIA LTD., Newcastle, Staffs.

including the Purchase Tax Surcharge

London Showroom: 36 Wardour Street, W.1.

**Digitization and post-production completed in the
University of Wisconsin-Madison's Department of
Communication Arts, with funding from the
Columbia University Libraries.**

**Thank you to Dino Everett for his support in sharing
this magazine online.**

**MEDIA
HISTORY
DIGITAL LIBRARY**

